

TRIAD



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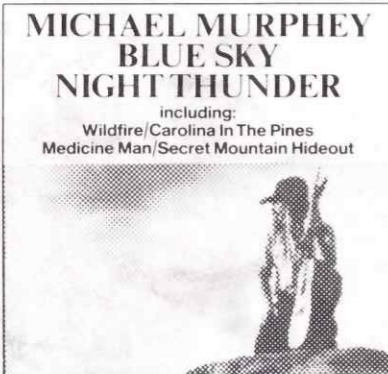
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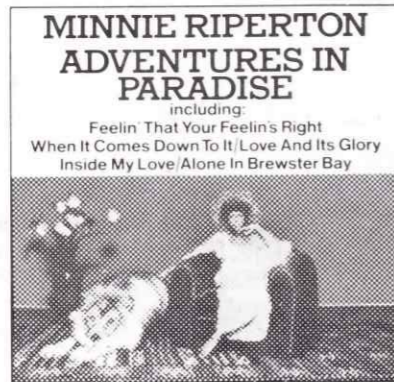
THE MAN BEHIND SOUNDSTAGE
URIAH HEEP'S KEN HENSLEY **MIGHTY JOE YOUNG**
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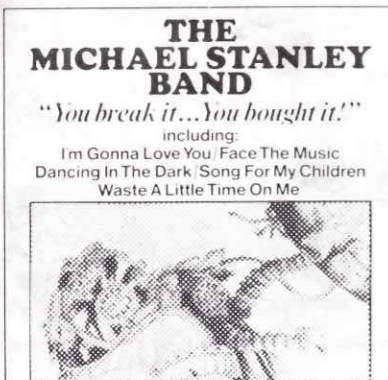
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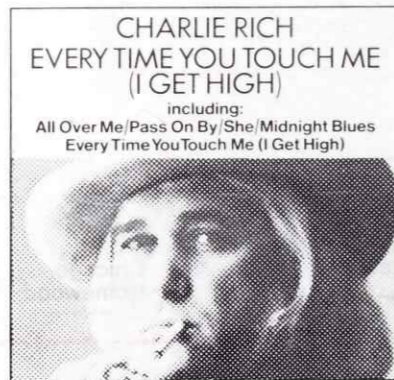
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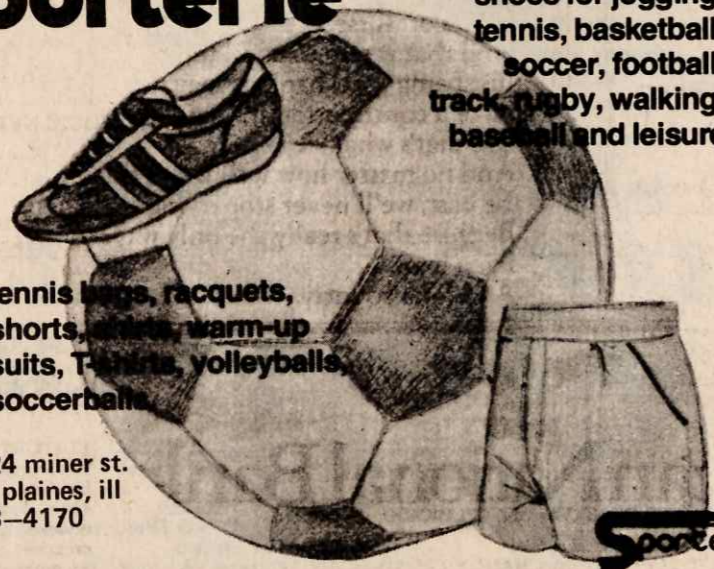
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september 1975

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FEEDBACK

The following letter refers to Ed Kislaitis' review of Keith Jarrett at Amazingrace.

Dear Ed,

We appreciated your review of Keith Jarrett's appearance in the August issue of Triad, but we have to take issue with some of the conclusions that you drew. Unfortunately they displayed a remarkable lack of perception concerning Keith's motivations; and more disturbing, an alarming disregard for, or worse yet disinterest in, the facts surrounding that performance. If you had taken the time to discuss with Keith some of his ideas concerning music and specifically concerning his performance at Amazingrace, you would have found several surprising facts. First, Keith and the other members of the band enjoyed their stay very much, liked the club, and are planning a return engagement. Second, they thought the audiences in general were exceptional and intelligent. And third, the incidence or absence of encores had nothing to do with the quality of either the audience or the ventilation, but rather with Keith's conception of the quality and completeness of the musical statement. That you didn't perceive this last fact and instead postulated some other end which cast us in a poor light doesn't speak too well of your preparation or your ethics.

The reason Keith doesn't tour more frequently is that there are too few rooms in which he feels he can accurately express himself and be received clearly without the alcohol/nicotine haze. Keith understood our problems and transcended them within the music. You paid lip service to that concept but obviously missed the point completely and chose instead to dwell on what you termed "Amazingrace's current policy." Here are some other facts concerning that "policy" which somehow slipped by you. The ventilation system designed to cool the club obviously didn't. The fault has subsequently been traced to a designer's error which may take months and legal action to correct. But that was of little concern to you when presented with the opportunity to cast us as the ogres. As far as "packing customers in like sardines" is concerned; if you had asked, you would have discovered that substantially fewer tickets were sold than the normal capacity of the room due to that same ventilation malfunction. A balance had to be struck between comfort, economics, and satisfying the desires of all our friends and patrons to share time with Keith. Our only other alternative would have been to charge \$5 - \$6 for a ticket and limit the audience by their ability to pay. At least for us, the second

alternative is by far the more objectionable.

Everyone appreciates criticism when it is sincere and directed with an interest toward improvement. But the "cheap shots" you took in your August review do little to enhance your credibility as a fair and honest critic or degrade our reputation as a nice place to hear music. We are aware of our problems and are working to solve them. We hope this letter initiates some thoughts about yours. You see, the music is the thing and, as you observed, it was "the finest virtuoso work outside of a studio." Keith was stunning, masterful, and articulate. To cloud that clear vision with abrasive sensibilities, self-serving preconceptions, and inflated self-importance only demeans the original purpose of the performance. In short Ed, lighten up, don't be afraid to ask questions, and maybe you'll enjoy yourself a lot more the next time.

Thanks again for your concern.

Life is music,

Amazingrace Family

Dear Amazingrace Folks,

Concerning the air conditioning; *mea culpa* - I went on hearsay without documentation. Concerning overcrowding on Keith Jarrett's (and other's) case, I think the audience can come to their own conclusions. In any case, I hope you continue providing the high quality of entertainment and ambience you have in the past.

Ed Kislaitis

Dear Triad:

In the August issue of TRIAD, in Feedback, a person wrote in about one of your record critics. I think that he was very unfair to him. Mainly unjustly wrong. American groups and music that the American public listens to is far behind its time. This person called himself "a music freak." Mr. Biernadski has a very good opinion when it comes to excellent music and garbage. He is more of a "music freak" than the writer of the Feedback letter.

Personally I listen to groups such as S.B.B., ASH RA TEMPLE, VAN DER GRAFF GENERATOR, THE MOTHER-FUCKERS, and many more; such European groups tend to expand their music to where no one else has.

People should expand their minds and get out of the bind of half-ass music.

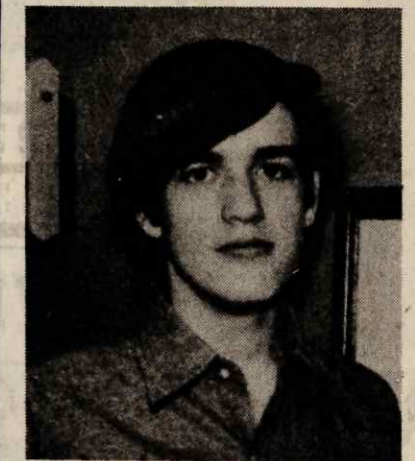
Thank you,

Andy Kremske

Dear TRIAD,

In the August issue of TRIAD, Steven Szewczyk made a comment [Feedback - Triad Aug. '75] about my Aerosmith review. To begin with, I never said they were bad; read the last line. Secondly, the fact that they contain little musical virtuosity still remains with us. Their guitar leads can't even compare to the superiority of Akkerman's, McLaughlin's, Howe's, Houshang Nejadepour's (have you ever heard of him??), or Kottke's. Let's face it, open up your mind and let some other kind of music come through instead of only sticking to one kind and drawing comparisons from one category. Maybe they do generate excitement, but it's the artistic prowess that counts. Also please mention the fact that, on the Urbaniak (*Fusion III*) review there was an error. It wasn't that Dudziak's voice is out of place on the whole record but that the vocal solo, "Crazy Kid" should never have been put on a studio recording - those things remain only live material.

George Biernadski



Dermot Kelly, our son, born July 27, 1955 missing more than three years, a long time without a word. We love him dearly. We won't interfere or bother him, want just a phone call to know he's there.

His Mom, Dad,
Brother and
Sisters
(815) 883-3234

"FAIR COMPLEXION, BLUE EYES,
BLOND OR SANDY HAIR, NOT AS
DARK AS PHOTO SHOWS"

KEN EHRLICH SOUNDSTAGE

the man behind the magic



PHOTOS: MARC GLASSMAN

Ken Ehrlich. Right. Now everybody go "Who?" so I can get started. Good. But don't let your own ignorance stop you, speak that name to the producers of say *The Midnight Special* or *Rock Concert*. When they have snarled at you awhile, lay the magic name on Randy Newman, the Pointer Sisters. Or Barry Manilow, Arlo Guthrie, Harry Chapin, Chick Corea, Janis Ian, Muddy Waters, Dr. John, Johnny Winter, Bonnie Raitt, Dave Mason, Martin Mull...They will tell you who Ken Ehrlich is. With pleasure.

Ken Ehrlich is the executive producer of *Soundstage*, the highly touted WTTW show that put the musician, not to mention the music and the magic, into television music shows. At a time when all the aforementioned shows are grappling desparately for ratings, Ehrlich is getting calls from the musicians themselves, who want the intimacy and integrity that only *Soundstage* can offer.

Soundstage has been set apart by critics and musicians alike because of its superior style. It does not let bands come off as glitzy mannekins on pedestals. One example is a Randy Newman segment which utilized associates of Newman's who were able to draw him out in conversation as no one else could have. An Arlo Guthrie / Hoyt Axton / Steve Goodman meeting was so loose it almost fell apart, and it was one of the most enjoyable "at home" hours ever filmed. A segment recreating the atmosphere of the famed black nightspot of the 50s, the Paradise Club in Idlewild, managed to be both intimate and highly professional in its showbiz presentation. The method can be painful as well, as when Kris Kristofferson appeared, cowering behind a facade of boozy bravura. That said more about the man than any legend. This is the magic that *Soundstage* captures.

Ehrlich has definitely transcended the rock show format but he insists that there is no special "genius" involved. Just a lot of genuine concern and cooperation.

"I'm not concerned if 20 million people watch it. Maybe that's the difference—I feel that the people who watch *Soundstage* are interested in music. What happens with this show—the keystone, as far as I'm concerned—is that we start working

with an act four or five months before we do the show. I mean, we say, 'Okay, here's a piece of paper. Let's build a television show'. And what happens is they get into it. They know we're developing something for them. Then when they come to do the show we make them comfortable.

"My suspicion is that record people and musicians are scared to death of television. They don't know what it's all about, and they've been burned by it. Now we have a 24 track and 28 input audio board. So the first thing we do—we don't even show them the video equipment—we walk right into the audio room...And they say, 'Jeez, this is just like a recording studio!' And automatically that vision of cameras bearing down on them and destroying what they have and what they look like goes away. They realize 'Hey, these guys must be into music.

"And by the time a band goes into the studio they're ready for us. Barry (Manilow) said just the other day, 'Everybody else is trying to hide what we do and you're trying to show it'. When you have a feeling in the studio of togetherness, and everybody's working to make something special—that's what captured people. This was a show that takes a performer and gives him personality. Which is what we aim for now in every show."

Anyone who attended the recent tapings of *The Midnight Special* could tell you that's no way to run a television show. Their way is to fly 'em in and turn 'em loose with a few minutes coaching— "See that red light? When it goes on, so do you!" That way you get as many shows as possible with maximum efficiency and minimum expenditures, like an assembly line. Of course the show looks as if its been put together on an assembly line. But it's only rock and roll, right?

Ehrlich, a man who can not only sing virtually every rock hit from 1956 on but also tell you who wrote it and what label it was on, sees rock and roll as much more than that.

"I went to the public TV people and I said 'You spend a million dollars on *Evening At Symphony* and all the other classical shows but

only give \$150,000 to do 13 half-hour shows. That's not right.' What I'm proud of is the fact that we said, 'There's dignity in this music. It's a different kind of dignity. It may look funny to you, but it means alot to an awful lot of people.' I'm proud of that."

While Ehrlich is proud of his accomplishments, he is also aware of his shortcomings. And therein lies the answer to the question you've all been wanting to ask, "If it's a rock and roll show, where's the rock and roll?" True, there has never been and probably will never be a *Soundstage* to satisfy the boogiemens. But the rationale behind this decision on hard rock befits a man who used to spend seven hours watching all the various rock shows on Friday nights. "My feeling is this. I do the kind of music I feel comfortable with. I love listening to the harder stuff in concerts or outside—I love it outside. But on television, with only 500 people in the theater,

(continued on p. 60)



THE CHICAGO

LOOK



What happens when an entire city is destroyed? Logically, it gets rebuilt. This is the case with our own city of Chicago. In the aftermath of the Great Fire of October 8, 1871, the monumental task of rebuilding was begun. The continuing achievement has made Chicago an architectural Mecca. Many great styles and many great architects are represented here. Our architectural heritage is well worth getting in touch with.

One way of getting in touch is taking a guided tour. The Chicago School of Architecture Foundation (CSAF) conducts a number of such tours. Some are given the year round. Others are given in selected months.

The year round tours are:

Glessner House. Glessner House is located at 1800 S. Prairie (a couple of blocks east of Michigan Ave. at 18th St.) It is one of the city's 23 officially designated landmarks. The house was completed in 1887. It is the last surviving local work of H.H. Richardson, a renowned 19th Century architect.



The mansion is a shining example of Romanesque Revival architecture, a rugged and fortress-like style. Its innovative floor plan and handsome furnishings have a sense of turn-of-the-century elegance and style. Glessner House is to be an anchor for the recently proposed Prairie Avenue Historic District. Scheduled for completion in 1976 this renovation project will include four other houses on the 1800 S. Prairie Avenue block. The district will recreate the atmosphere of "Old Chicago", complete with gaslights and cobblestone streets. Tours begin on the hour, with the last tour starting one hour before closing. Admission is \$1. *Tuesdays, Thursdays, Saturdays: 10 a.m.—4 p.m.; Sundays: 1 p.m.—5 p.m.*

Frank Lloyd Wright in Oak Park. Wright is highly regarded for his concept of "organic architecture"

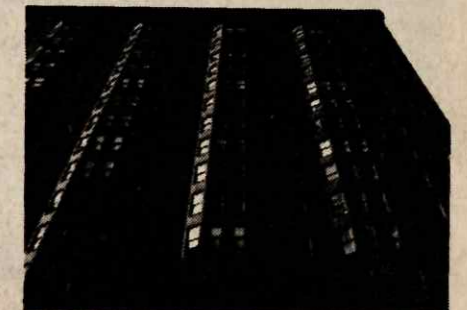
(that a structure should be harmonious with its environment and for its user), a concept carried through in his Prairie School style. That style is characterized by low-lying structures, broad horizontal planes, horizontal bands of windows, and the use of natural materials. It is not surprising Oak Park has a great concentration of his works because Wright lived and worked in the village for the first 20 years of his career. Both a walking and bike tour are offered. (Bring your own bike.) Both include Unity Temple and numerous houses. The bike tour adds homes in River Forest. Both tours end at Wright's own House and Studio. If you want to take a tour of that interior, conducted by The Frank Lloyd Wright Home and Studio Foundation, the cost is an additional \$1.50 over the \$2 CSAF tour fee for a total of \$3.50. (For a schedule of weekday tours offered by the Wright Home & Studio Foundation and to find out about their special bus tours scheduled for September 18 and October 20, call 848-1976.)

Chicago School of Architecture Foundation tours begin at Unity Temple, Lake and Kenilworth, Oak Park.

*Walking Tour: Sundays at 2 p.m.
Bike Tour: Only September 7 and October 5 at 2 p.m.*

Chicago's Loop. All is not what it seems. Chicago is widely regarded as the birthplace of the skyscraper. The Loop has a remarkable concentration of buildings that are significant in the history of modern architecture, as are the men and the firms who designed them.

The Chicago Loop tour looks at both historically significant and contemporary buildings in the area. The development of The Chicago School, a style, is traced through such buildings as Burnham and Root's The Rookery, a precursor of the movement, Louis Sullivan's Carson Pirie Scott Build-



ing, Holabird and Roche's Marquette Building, D.H. Burnham and Company's Reliance Building and Adler and Sullivan's Auditorium Building.

You'll learn what a "Chicago window" is. You'll also learn about the height-restricting masonry bearing wall construction (Burnham and Root's Monadnock Building, with its six-foot thick walls, is the city's tallest) and William Le Baron Jenney's breakthrough of iron framing or skeletal construction, characterized in the Leiter Building. This type of construction allowed for taller buildings and greater window space. Among contemporary buildings looked at are the Civic Center, Mies van der Rohe's Federal Center, and the world's tallest building at 1,450 feet, the Sears Tower.

Tours begin from the north steps

(continued on p. 75)

VIDEO STUFF

Interview With Dan Sandin
Inventor Of The Image Processor
By Jim Passin



Dan Sandin is a physicist, artist, sculptor, photographer and Assistant Professor at the University of Illinois Circle Campus where he teaches a course in video synthesis. He's also the inventor of an instrument called the IP.

The IP is a patch-programmable computer optimized to modify video signals. That means there are a bunch of little boxes with different functions that are connected by cables much like stereo components. It does a wide variety of standard special effects. It's played by varying the permutations of inter-connections between the boxes. The IP processes either live video camera signals and/or video tape signals. It can also do sound synthesis. The image creation is displayed instantaneously on a T.V. screen and fed into a video tape recorder. As soon as you touch a button or change the patch you see and hear the change right away.

Following are excerpts from an extended interview conducted with

at the Chicago Circle Campus. Dan in his 19th floor "cubbyhole"

Triad: What is video synthesis?

Sandin: Synthesis is just the process of making images synthetically. In some general sense drawing and painting would be image synthesis too. In video synthesis it means that you use the video format (television) as the medium. Because television is an electronic medium, it means the synthesizing techniques are electronic.

Triad: How much of your life was devoted to the development of the IP?

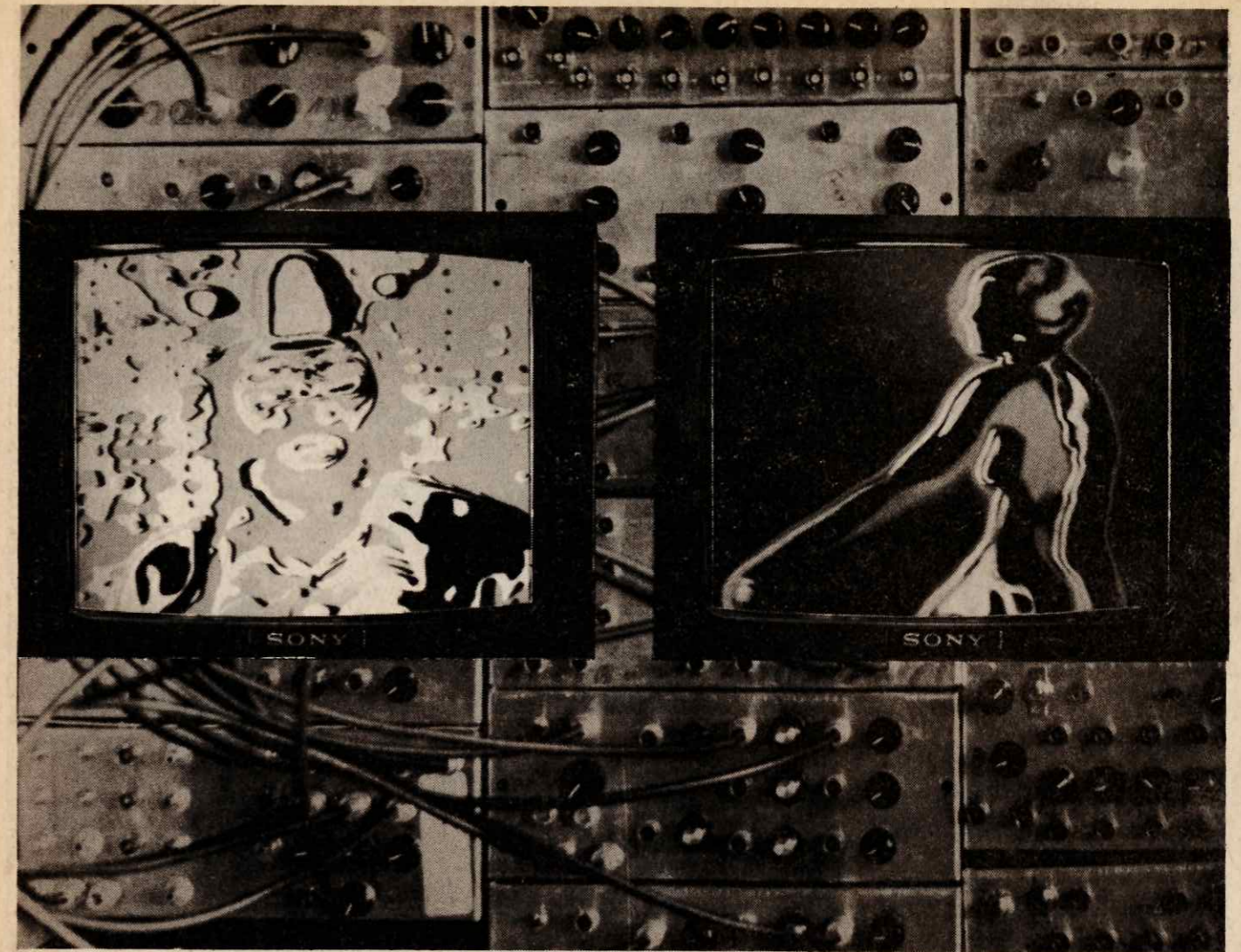
Sandin: About two years before I came to campus here I was at the University of Wisconsin and I posed myself the question of 'What would it mean to develop the visual equivalent of a Moog synthesizer?' At the time I had a friend named

Russel Dobson who now lives in an energy-independent dome on the West Coast. I had missed a train and he was waiting with me for the next four hours. In about those four hours most of the basic design elements for the IMAGE PROCESSOR were developed.

That idea sat around for about three years. At that time I didn't know much electronics. I'd been trained in physics, which gives you the precursors of electronics like mathematics and basic electricity. I was by no means an electronic designer so I postponed the idea for awhile. My image of it was quite different because I didn't understand video.

Triad: Is it true that there's no other machine quite like the IMAGE PROCESSOR on the planet as yet?

Sandin: That appears to be the case. It's a bit surprising to me that other people haven't developed



better versions because now the basic design is about four years old which puts it in the class of being outmoded technologically.

Triad: What design modifications would you make now?

Sandin: The basic modifications I'd make would all be inside. I'm still very pleased with its performance from the outside. I'd use more modern integrated circuits. Newer I.C.'s do more for the same price and do it better. The machine is modular and still growing. It will always be modifiable.

Triad: Then image synthesis or video in general is the only real time visual instrument that Man has?

Sandin: Right. Because of our sonic environment and our voice box which is a real-time articulator and our musical instruments we have a highly evolved music. We haven't

had that advantage in the visual format. All our devices have been stored-time. There's a delay in photography anywhere from 10 seconds in the case of a Polaroid to days with conventional film. That limits how fast you can learn about images and how good you can take pictures. In video, because the feedback is instantaneous, there's a whole new level you can tune to. Rock musicians and Jazz musicians can jam. There is no visual medium you can jam in except video.

In video and video synthesis it's a very powerful experience to jam. The sophistication we'll have thru these instruments which will be more powerful and much more common than we have now, will change the way we see the World. Just as music has changed how we hear the World.

Musical instruments are there to enhance consciousness. I couldn't imagine any other reason. People play guitars for lots of reasons like

social status, prestige, and in some cases to make a living. But the real reason people get into music is because they find doing that thing expands their understanding, feelings, and view of the Universe. That's my goal; to understand my relationship to the rest of the Universe.

Note: Anyone wishing to be kept informed of tape showings and performances, drop a card with name and address to:

Dan Sandin
Asst. Prof., Art Dept.
University Hall
Chicago Circle Campus, U of I
Chicago, Illinois





ART

In a corner of the Federal Building Plaza, a middle-aged lady in a nurse's uniform sits on a bench, eating her lunch from a brown paper bag. Suddenly, as she is chewing her sandwich, she lifts her arm and points toward the sky. "I wonder what the hell that could be?" she asks.

She is pointing towards a mass of bright yellow steel, cut in a strange shape, rising about seventy feet in the sky. The mass is called "Falling Meteor", a sculpture by Chicago artist Jerry Peart, one of the 28 giant structures in a show called **Sculpture for a New Era**.

"The idea of the show is to bring art to the common man," said Sharon Asquith of Art in Public Places Inc., sponsors of the show. "Art should be a part of every man's life, it shouldn't be locked behind walls in buildings and museums."

Indeed, the show does seem to be a success to the "common man" as evidenced by the thousands of

curious workers, tourists, and pedestrians who've been flocking to the Plaza since the show began. Many begin their tour of the plaza under **Flamingo**, a huge red, arch-like structure by Alexander Calder, the largest and only permanent sculpture on display.

Another popular sculpture is **Fourth Bridge** by Siah Armajani of Minneapolis. A long piece, perhaps a hundred feet, it looks like a tunnel made of wood. It gives the impression of something straight out of the Civil War.

A smaller, but interesting sculpture is **Goodby Captain Tony** by S. Thomas Scarff of Chicago. Made of stainless steel, the sculpture resembles a long row of sails.

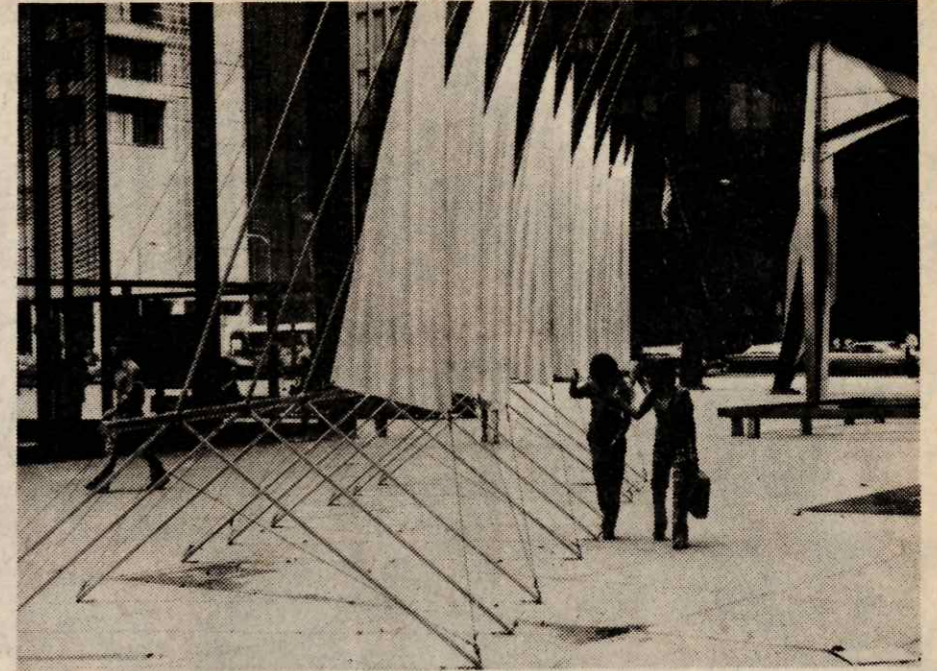
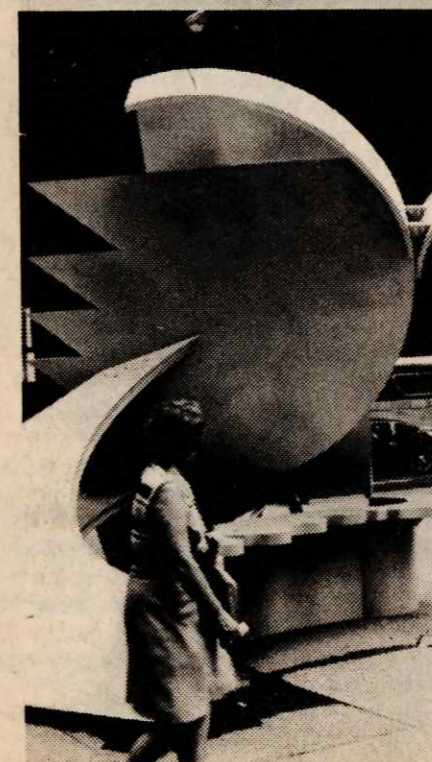
Perhaps the show's most vivid piece is **Stegowagenvolkssaurus** by Patricia Renick of Cincinnati. Located in the lobby of the Dirksen Federal Building, this sculpture is a silver Volkswagen with dinosaur head, tail, and fins.

According to Asquith, this show will not be the final project for Art in Public Places Inc. The non-profit group, founded the first of this year, plans to film a documentary on the problems and work involved in getting this show together. Transporting and setting up the huge structures was not the only problem, Asquith explained. The panel of noted artists and art patrons in charge of picking pieces for the show also had a tough time. The show features Midwestern artists only, because it is co-sponsored by the federal government's Midwestern, 6 state office.

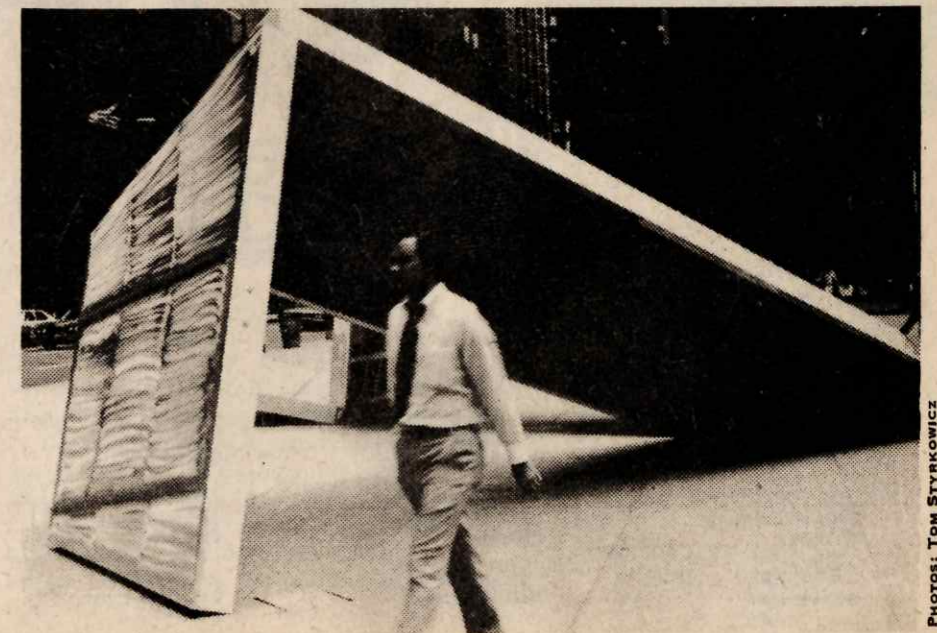
If you go to the show before it closes October 31, don't expect to immediately understand every sculpture. These sculptures are for checking out, taking in, and enjoying, if not clearly understanding. All is not what it seems. Don't be surprised if you find yourself pointing towards the sky asking, "What the hell could that be?"

Ray Roth

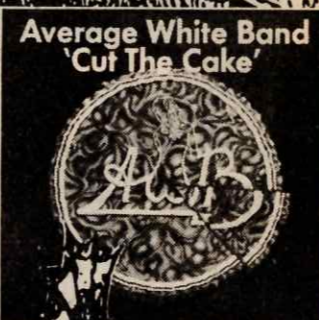
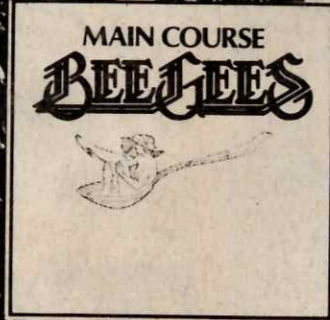
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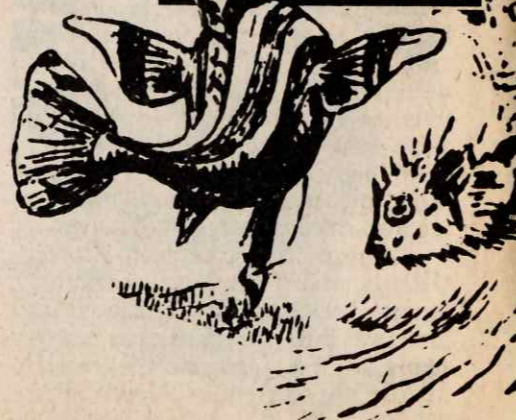
FOR PEOPLE



PHOTOS: TOM STYRKOWICZ



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ken hensley

The Water Tower Hyatt House, with its spacious lobby, tastefully decorated rooms, and wonderful room service, set the tone for a stimulating interview with URIAH HEEP's Ken Hensley, who has just released his second solo LP, Eager to Please.

"The solo album isn't just an ego thing. It's a valuable experience because you get the chance to play with other people, to experiment with different ideas in the studio, plus the fact that you're directing a thing with your head rather than a combined feeling, so you can use more personal material. That got me into other spheres of playing

"Return to Fantasy (the latest URIAH HEEP album), is an attempt to inject enjoyment and pleasure into things, because certainly at this time there's enough depressing stuff going down, that

we want to try and alter that just a bit; we don't expect to change the world, but to some extent it's our duty to entertain people.

"The B side of the current URIAH HEEP single is a good example of how I write. I was driving home, and I suddenly started humming a tune, then I suddenly started putting words to it.

"'Easy Living,' I wrote in a cab at five o'clock in the morning, going home after being in the studio solid for three days. I was thinking, my god, three days in the studio, it's five o'clock in the morning and I'm dying on my feet, and all these people outside think it's so easy. So with my tongue in my cheek I wrote "Easy Living." When I pulled up to my house, I had almost the complete idea for

the song in my head. I walked out of the car, and my girlfriend opened the door and I said 'Don't talk to me.' I walked straight to the piano and within twenty minutes the song was finished."

One might conclude, after watching Ken attack his keyboards with disciplined ferocity, that his technique is the product of tedious conservatory study. "I'm so impatient that I can't be bothered with formalities. I once went to a classical guitar teacher four years ago ... I would go home and play the piece, not because I was reading it, but because I remembered what he played. I haven't got the time to sit down and read, but I don't consider myself a technical musician anyway.

"I've seen a lot of musicians for whom I have a great deal of respect get bogged down in technique. But

once you learn scales you begin to hear traces of them appearing in solos. When I do a solo, it's the only time I'll ever do that solo, because I won't remember what I've played and I'll never do it again. It might be awful or I might be lucky and it might be a good one, but at least I've got the knowledge that nobody else plays like me."

Hensley has great respect for the discerning ear of American audiences. "One thing I like about American audiences is that when you come offstage you know exactly how you've done, because they react on an entirely reciprocal basis. But they're not going to give you a standing ovation just because you're called so and so. If you live in an American city you should expect to be visited by the cream of the world's best groups, so why should you be anything less than discerning?"

Hensley was on the verge of bitterness when our talk focused on one of Chicago's major rock venues. "The Amphitheatre is a dreadful place to play, absolutely disgusting. I did a piece in the Chicago Tribune which made me extremely unpopular with our agent, because I told the reporter in no uncertain terms that I thought it was absolutely shameful that people should pay money to see a concert there."

"We can't consider four or five nights at the Auditorium because if we did those size venues we'd be here for two years doing a tour. I will eventually do things like that when URIAH HEEP's career comes to a grinding halt, which will be a date we choose, not a date that's chosen for us."

Speaking of concerts, does Hensley himself attend many rock shows in his spare time? "I must confess that I don't go to any at all. I'm now going through a creative period in my writing, and the thing about being creative, is that you don't want to be distracted. When I listen to what other people are into, it can be distracting. Since we made a change with our new bass player (John Wetton, late of ROXY MUSIC, FAMILY, and KING CRIMSON) and started preparing for our new album and the new stage act, I've been psyching myself up for getting the group and its music out on the road, so I haven't been wanting any distractions either."

When Hensley speaks of the rock star occupation, he perceives his work through clear eyes: "The motivation for going into the rock business is one of three things. You either go into it for the money, in which case you become a bread head. You go into it for the glamour, which means that you like parties, and you're recognized, which must be a bit tough, because there's gonna come a day when people don't recognize you. Then you go into it for the music, in which case you can still be a rock star. But you can also be an ordinary person. My main objective is to try to be myself, to go onstage and do my thing. But it only lasts as long as I'm onstage doing that thing, and beyond that, I just wanna be me."

"I've been given the opportunity to play my music publicly and that I'll always be grateful for. Onstage I'm an entertainer. I don't walk around the streets to impress people. As far as I'm concerned, at street level, you and I are exactly the same. It's easy to get your head turned around because there's a lot of money in this business. Success is something which, if you've worked for it, then you find your own ways of enjoying it."

The English press reacts against that. You can be as successful as you like, but don't you dare stop for a minute to enjoy it. I took a journalist out for dinner once. We had good wine, good food, and he wrote me a very nasty letter afterward, because he couldn't relate what had gone down, to me. If he had wanted to go to a fish and chips shop I would have gladly taken him, but I would have just as soon taken him to a decent restaurant."

In a fascinating, yet inequitable business like music, how does Hensley remain so devoted and down to earth? I try to remember where I came from, so I know where I'm going." Hensley's sincerity toward his gig amplifies his proud words.

Dave Iglow



PHOTO: MARC GLASSMAN



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JEAN-LUC PONTY

Jean-Luc Ponty has a gentle face and soft, deeply set eyes that go out of focus when he answers a question he's answered too many times before. More than most musicians, he's not entirely comfortable talking about music. For Jean-Luc Ponty music is something to be experienced, not discussed.

Ponty leaves no doubt about his opinion of himself. He possesses a strength of ego exceeded only by that of his former boss, John McLaughlin. It was this clash of wills that eventually prompted Ponty's departure last year from the MAHAVISHNU ORCHESTRA.

Now Ponty has his own solo album, *Upon The Wings of Music* (Atlantic SD-18138), representing a relatively clean break from MAHAVISHNU. The album is a study in Ponty's production skills and his versatility and technical virtuosity with the electric and acoustic violin. It also introduces a new band with a fine keyboards player (Patrice Rushen) and a heavy-duty rhythm section.

That rhythm section provides a strong base for violin and keyboard improvisation throughout much of the album. The best track, "Echoes of the Future", features Ponty alone in a much-overdubbed and reverberated solo, a short but intense triumph in the context of a solidly successful new beginning for a superb artist.

This interview was conducted in New York while Ponty was on a recent publicity tour.

TRIAD: What caused your abrupt exit from the MAHAVISHNU ORCHESTRA?

PONTY: It's hard to explain...no it's not hard. Briefly, something happened that I didn't expect. He (McLaughlin) asked me to play a solo on the last album, with my echoplex, which is quite personal, something which is the result of experiencing an electronic extension of the violin sound, going into very spacey sounds. He asked me to do a short example of that on his album. And I realized when it was

released that it had been credited as one of his compositions—and I thought it was very weird, as I saw critics all over Europe crediting his music for its spacey aspects, which in fact was my contribution to the band. I was very disappointed by that. His management and his record company have been very slow and reluctant to repair the prejudice. So I decided to leave.

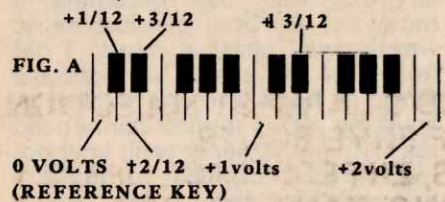
TRIAD: Let's talk a little about your history. You were raised in a musical family.

PONTY: Yes. Both my parents were music teachers—my father for violin, my mother for piano. I studied both instruments from the age of five, and never thought of anything else but becoming a musician. At first, classical music—exclusively classical music. I did not hear anything but classical music at home and didn't listen to anything else. I studied clarinet and sax with my father as well, later on, but when I decided to make a professional career, I left regular school at 13 and started practicing

(continued on p. 42)

A typical electronic music synthesizer contains the following active and reactive components: *oscillator*; wave form generator; filters; envelope generator; ring modulator; noise generator; sample/hold circuit and keyboard. The common bond between all of these is voltage. Voltage is the force that causes the flow of electrons through the circuits or connectable signal pathways in a synthesizer. The flow of electrons or current is responsible for activating, and de-activating the circuits of the synthesizer, dependent on the amount of voltage used to control it's flow and the components used in the circuits themselves.

The keyboard of a synthesizer is a voltage source. As such, it acts as an interpreter between you and the synthesizer. To produce a 12 note chromatic conventional scale the keyboard is calibrated to +1 volt per octave. That means for each of the 12 notes in an octave, each key has an output value of +1/12 volt.



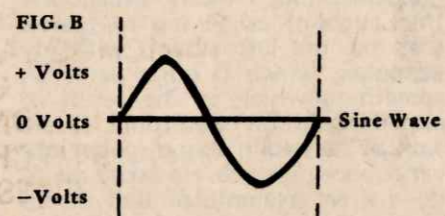
By this method the keyboard can direct a rise or fall of voltage in equal increments to control the components of

the synthesizer. The volts per octave or per note could be varied to produce micro- or macro-tonal scales also. (i.e., if the voltage output per key was 1/24 volt or +1 volt, per 2 octaves, the keyboard would then be divided to produce a quarter-tone scale.)

The first and most obvious section of the synthesizer to control with the keyboard is the *oscillators* and *wave form generators*. These are the sound sources which provide the frequency (pitch) for you to work with. They are capable of producing pitches through-out the audio spectrum. (20-20,000 Hz. See August Triad)

As you play up the keyboard you increase the voltage output or current flow to the oscillator driving it up in pitch with the same process happening in reverse by playing down the keyboard.

Oscillators produce *sine waves*. Sine waves are the result of an even rise and fall of voltage. (Positive and negative flow of electrons.) See Fig. B.



Amplitude (Volume) FIG. C

Electronically you can control the loudness and frequency of each sine wave allowing the player to create infinite variations of timbre and textures of sound. However, this would require components and equipment much too elaborate and costly for the layman.

Wave form generators, commonly referred to as *oscillators*, are generators which provide wave forms containing the multiple sine wave partials. The most common and useful of these waves for electronic synthesis are: *sawtooth*; *square*; *pulse*; and *triangle*.

The shape of each wave is based on the intervals and amplitude of the *sine wave partials*. Each one of these waves has it's own sound: sawtooth (brassy); square (hollow like a clarinet); pulse (thin and reedy); and triangle (thin but mellower).

The method of using many sine wave oscillators to create harmonic partials is called *additive synthesis*. *Subtractive synthesis* deals with the use of wave forms which already contain partials or overtones.

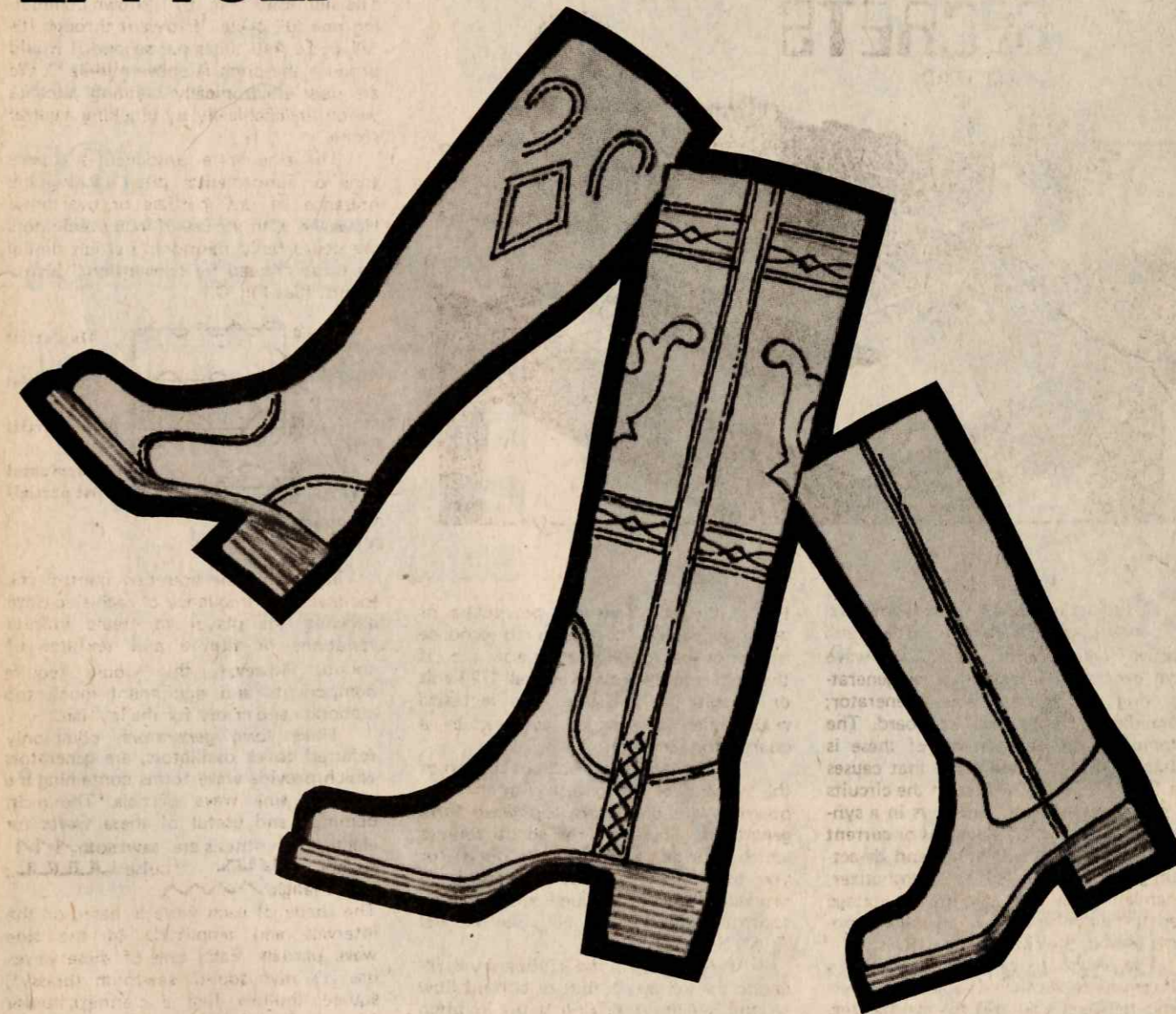
In the next issue we'll discover how these harmonics can be eliminated through the use of *filters*, and the use of wave forms as control sources instead of sound sources.

Jim Head is Director of the Electronic Music Studio at JUST MUSIC in Chicago.

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CHICAGO MUSIC SCENE

MIGHTY JOE YOUNG
By Amy O'Neal

MIGHTY JOE YOUNG



Chicago, today's urban capitol of the blues, is undoubtedly the toughest town in which to make a name within the idiom. Jimmy Dawkins (a stellar blues guitarist himself) says of **Mighty Joe Young**, "he is one of the Midwest's most gifted and conclusive guitarists and certainly Chicago's best." Dawkins ought to know.

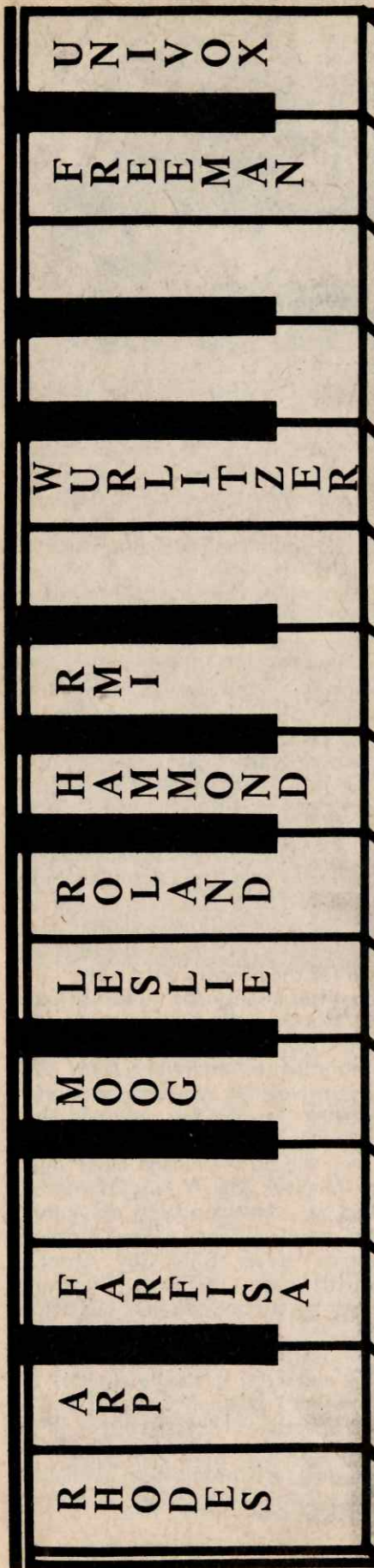
Joe Young lost his Southern roots early—born near Shreveport, La., in 1927, his family moved north and he was raised in Milwaukee, Wis. During his youth he also spent some time in California, picking up on the West Coast blues stylings of Lowell Fulson and T-Bone Wlaker. Attempts to master the guitar began when he was six with hints from his father, who played country music, and later, in the 1940's, Joe took formal lessons in chord work.

Mighty Joe Young's tightly-knit sound rests solidly on his twenty-plus years of experience. He joined his first band in 1953 in Milwaukee, and a year later formed what was then "the best band around." The band got a three-week gig in Shreveport in 1955, and after the job ended Joe stayed behind to cut his first record for the obscure Jiffy label.

In 1956, after Mighty Joe moved to Chicago, his blues career started taking off. He began to sit in with slide guitar master Elmore James, and worked for two months in Howlin' Wolf's band alongside pianist Henry Gray and lead guitarist Hubert Sumlin.

During the 50's—Chicago blues' high point—Mighty Joe Young primarily worked as a sideman with ex-Muddy Waters' band guitarist Jimmy Rogers, harmonica player Billy Boy Arnold, and a little later, Otis Rush. His work with Rush taught Joe the fine, but often unappreciated, art of rhythm guitar, at which he positively excels. Throughout the 1950's and 60's, he made a series of 45's for a variety of small Chicago labels, none of which adequately selected either Joe's blues feeling or turned into the hit needed to bring him to national attention. (See a Mighty Joe Young discography in *Living Blues Magazine*, Vol. 1, No. 3—Autumn 1970.)

(continued on p. 24)



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MIGHTY JOE YOUNG (continued from p.23)

But Joe's consistently solid work around Chicago brought him to the attention of Bob Koester and Delmark Records, who first used him as second guitarist on both the late Magic Sam's LPs and the first Jimmy Dawkins LP, and Joe cut his own LP for Delmark in 1970. *Blues With a Touch of Soul* (DS 629) amply described Mighty Joe's modern approach, and he counts its release as a turning point in his career. He says, "Before that, I was mostly doing black clubs, when I used to use the horns and all that -- because I had to work for that kind of sound. After I cut the Delmark album, it kind of opened doors -- colleges and some of the festivals."

By then, Joe was already an accepted and highly successful studio guitarist. He's cut records with Jimmy Rogers, Koko Taylor, Albert King, and soul star Tyrone Davis, whose million selling "Can I Change My Mind" shows off Joe's talent for riffing without boring.



Chicken Heads, Mighty Joe Young's recent LP on Ovation, will soon be followed by a second on that label, which should be available by the time this goes to press. Joe says it's "50 or 60 percent R&B, with some blues, too. The kids at the places I play really gets into it." He also cut an LP for British Sonet, but is unhappy with it, because, he says, "They mixed it badly -- buried the guitar."

Still, the best Mighty Joe Young isn't yet on record -- it's wherever he's performing LIVE. Nothing quite compares to live blues, and the Mighty Joe Young Blues Band concoct hot, danceable blues *always*. Most often, Joe plays on the North Side at the Wise Fools Pub, 2270 N. Lincoln Ave. Watch for him!

Amy O'Neal

CHICAGO MUSIC SCENE

STREET CORNER TALKIN'
 by Cary Baker

ARVELLA GRAY

To perform out of doors amid unapproving eyes is a rare assertion. In the confines of a club, patrons have come of their own accord and have paid to hear a particular performer. Not so the Maxwell Street open-air entertainer. He fields scorn and indifference and plays only for an appreciative few.

A man with a metal guitar strapped on his shoulder is playing the traditional work song, "John Henry", but with a new twist:

"Where did you get your red dress, woman, and your shoes so fine/I got the dress of Maxwell and the shoes off Halsted, Lord!"

He's **Arvella Gray**, and for him, Maxwell Street is no "charming departure." He's played and sang the blues on the streets of Chicago more than 40 years. You'll still find him playing daily at either the Englewood Shopping Center (63rd & Halsted) or the Jazz Record Mart (7 W. Grand), but it's usually best to call and confirm.

Says Arvella, "I'm in the B class. I was here before a lot of 'em got here and I'll be here when a lot of 'em is gone." In any case he's likely to be found with National steel and slide in hand and a badge designating him as a certified street merchant. Arvella sells his songs, stopping only to say "thank you" to those who drop coins in his tin cup.

Arvella can literally stretch a song indefinitely. From a distance, it's a low-down and freewheeling drone. As one approaches this steet man, the lyrics, Arvella's own mixed with traditional verse, come to play. His guitar is usually untuned, an annoyance in a coffee-house but unperceived amid the noise of traffic.

Two fingers have been severed from Gray's right hand. They were blown off in a gun battle that cost him his sight. This, he says occurred when operated a gambling house in Peoria some years back, although other explanations abound. It was a devastating setback, one which Gray transcended famously.

In the 60's, Gray released three singles on his own, recorded a few tracks for an Australian blues label. He (continued on p. 42)



TRIAD

DO YOU WANT TO LISTEN
TO RADIO BUT CAN'T
DECIDE ON WHAT YOU NEED?
YOU MAY NEED SOME.....

SOUND ADVICE

By RON FRIEDMAN

Bored with your record collection? Listening to the same old tunes? Tired of getting up to change the album? Those are the best reasons to listen to radio. And Chicagoland has so many stations with quality classical, rock, folk, and jazz programming that you're bound to find the music you want any time of day or night. Just turn on the radio, sit back and relax.

But to get the best sound quality you'll need more than a pocket radio. You'll need hi-fi components that will pick up the radio broadcast with the best possible clarity. And that means either a receiver or a tuner.

Receivers and tuners detect, amplify, and convert radio signals into electrical current. This current is then re-amplified, either with the receiver amplifier circuit or in the case of a tuner, with a separate amplifier, and used to power speakers. Only the quality of the tuning section stands in the way of quality reception.

Three types of radio signals are used for everyday commercial broadcasting: AM, FM, and multiplexed FM. AM, or amplitude modulated, offers the worst fidelity of the three. With FM, frequency modulated, you have full fidelity, but only multiplexed FM offers stereo signals.

These radio signals are picked up by the antenna on the tuner/receiver. (See Sound Advice: TRIAD July '75). The radio waves, which have electrical and magnetic properties, make a small electrical current in the antenna. This current is then amplified and then limited. Limiting eliminates the changes in amplitude caused by static producers. This eliminates all the noise commonly found in AM signals. After limiting, the signal must convert the change of the carrier current. This is done by a *discriminator*, so called because it must discriminate between a frequency rise and a frequency fall. At the same time, a stereo multiplexed FM signal must be decoded.

Since FM is specifically designated for high fidelity broadcasting, two additional changes are made in the signal at the

station which should be readjusted back at the tuner for good sound reproduction.

To eliminate the problems of electronic noise in the broadcasting equipment, which seems to affect the high frequency response more than the low frequencies, the signal is *pre-emphasized*. This means the high frequencies are emphasized before being modulated. Then, when the signal reaches the tuner section, it must be *de-emphasized* in order to bring the high frequencies back to normal. This de-emphasis is incorporated in every FM tuner.

Another problem, from the broadcasting point of view, is the degree of volume change or *dynamic range* in speech or music. To reduce overmodulation during loud passages as well as reduce noise in quiet passages, the program will be compressed. The soft passages will be made louder and the loud passages will be made softer. In order to get the full dynamic range of the broadcast an *expander* must be used, attached between the tuner and the amplifier.

However, even the best of signals can get distorted when going from radio wave thru the tuner to the amplifier. This distortion has a variety of sources ranging from loose screws to poorly designed electronics. Checking the tuner section specifications will give good clues as to how well the tuner will perform (assuming the specs are reliable). The following serves as a guide on specifications.

Sensitivity is the ability of the tuner to pick up a weak station. Back when specifications were first being given to tuners, the arbitrary output power that was chosen was 30 dB IHF. But by today's standards, that's poor quality. Stereo cartridges are rated at 50 dB (which means that it is much more clean sounding than at 30 dB). So tuners are being rated at both 30 dB and 60 dB on a limited scale. In any case, least is best. With the 30 dB rating, a sensitivity of 1.8 microvolts (uv) is very good. To get a 60 dB rating, much more voltage will be required.

Selectivity, another important specification, is the ability of the tuner to reject the signal of adjacent stations. Most is best in this case, with ratings given in decibels. For a tuner, 70 dB is good.

Capture Ratio is the ability of the radio to reject a signal from a station with the same frequency. Measured in decibels, a rating of 1.5 dB maximum is good. Once again, least is best.

The *Signal to Noise* ratio (S/N) tells you how noisy your electronics are. You want the most signal with the least noise added to that signal. Most is best -- a rating of 70 dB is good.

Total Harmonic Distortion (THD) is the distortion added to the signal by the electronics. No one likes distortion, so the lower the rating the better. Distortion of greater than 0.5% starts to become audible.

Stereo Separation is important for good stereo reproduction. It tells how much the left and right signals are separated from each other and indicates the quality of the multiplex decoding circuitry. The more separation the better, so a high rating is preferred. Anything over 35 dB is good.

In terms of specifications, tuners are the way to go. Receivers, unless high priced, are too much of a compromise. Because of the price, the manufacturer can't give his receiver the best tuner if he wants to give it a decent amplifier section. This trade off hurts the quality of the reception as well as the sound quality. So if you ever want to update your system (as well as get the best tuner for your money) separate tuners and amplifiers allow the most versatility.

Tuners offer another important feature: special controls, indicators, and attachments not available on a receiver. An expander is one such feature; a Dolby circuit is another. These features, as well as more advice on tuners, their operation and troubleshooting tips, will be discussed in the November installment of Sound Advice.

TURN YOUR RADIO ON... AND HEAR CLEAR FM STEREO MUSIC WITHOUT MULTIPATH NOISE

WHAT IS MULTIPATH DISTORTION?

When FM waves leave transmitters they travel line-of-sight at low altitudes. As tall buildings and other urban obstructions are met, each wave finds its own bounce path. The primary waves (those which find the most direct route) arrive at your antenna slightly ahead of those which travel more complex routes (secondary waves). These primary and secondary waves conflict at your antenna, producing MULTIPATH DISTORTION which

HOW TO ELIMINATE MULTIPATH NOISE:

Both CITY and OUTER CITY Limits are omni-directional FM antennas, so they accept incoming waves from any direction utilizing Vari-Wave Processing (pat. pend.) the CL-100 and OCL-200 seek the strongest available wave and pass it into your receiver removing secondary, conflicting waves. This process eliminates multipath noise, improves stereo separation and provides stable stereo or quad reception.

CLEAR FM FOR THE CITY



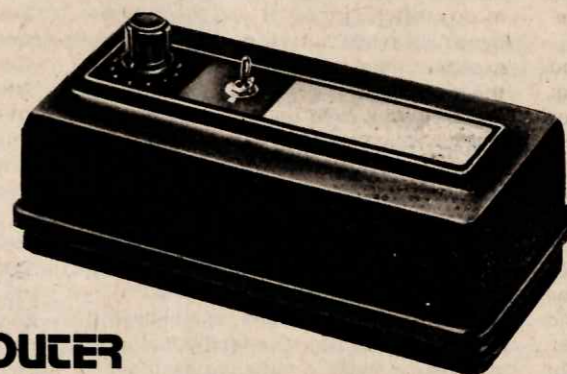
CITY LIMITS

\$19.95 sugg. list

CL-100 (Range: 0 to 9 miles from transmitter)
MULTIPATH DISTORTION PROCESSOR
AND INDOOR FM ANTENNA

CITY LIMITS and OUTER CITY LIMITS improve FM reception and replace unattractive hanging wires or obtrusive rabbit-ears with a compact, self contained antenna system that works!

CLEAR FM FOR THE SUBURBS



OUTER
CITY LIMITS

\$24.95 sugg. list

OCL-200 (Range: 8 to 25 miles from transmitter)
MULTIPATH DISTORTION PROCESSOR
AND INDOOR FM ANTENNA

you hear as "hissing" background static. Multipath also causes "phase shift" which reduces stereo separation. Right and left channel separation is the main reason you paid for stereo in the first place... and the problem is ever worse in quad reception.

AVAILABLE FROM: All Musicraft Stores, E.D.I. Catalogue Centers, Stereo City, Hi-Fi Hutch, Audio Circle, Tower Electronics and selected Midwest Hi-Fi Stores.

NOW Available at: Hegewisch Records, Record City, Skippers, Sound Source, and both Rolling Stone Record Stores

Both CITY and OUTER CITY LIMITS are sold with a 10 day money back guarantee from your dealer, and a one year parts & labor warranty from Morteck Inc. (Full details enclosed with unit)

PHOTOGRAPHY

CONSISTENCY:
The real secret
to photography

Photography involves many steps. At any one of these a mistake can occur that will destroy the entire effort. To avoid repeating these errors and to be able to determine the effects of your experiments, the entire photographic process must be consistent.

Start right at the beginning. If you use a light meter it should be the same one every time. This way you'll know if it reads a little low or a little high and you'll be able to compensate.

Be familiar with your camera. Being aware of the location of the shutter release, focusing ring, f-stop ring, film advance lever, and shutter speed setting is most important if you want to fully concentrate on the subject of your photograph. If you have to learn a different camera every time you take a picture, you may end up knowing how to use several different cameras, but the quality of your pictures will suffer.

Use the same film brand and film speed as much as possible. Before you get upset about different lighting situations and conditions calling for different film speeds, let me tell you what I mean. Every film has a different tolerance for over and underexposure. The only way to find out what these tolerances are is to

repeatedly use the same film under a variety of circumstances. If you jump from film to film you'll never know if it was the film or the conditions that gave you different results. When you feel that you "know" a film then you can switch to a different one. You can then use the first film as a reference point on which to base your judgments of different films.

Film processing, whether black & white or color, is another important area. Here again, every step in the process should be the same every time.

Constant temperature is the most crucial factor in film development. If the same temperature is not used each time then results will vary and not always in predictable patterns.

As you are processing the film make sure that agitation is constant. Don't go off to make a sandwich or answer the phone while your film is in the chemicals. Don't cut short the fixing or wash times because you're late for a date. If you don't do everything consistently, and something goes wrong, how will you be able to tell at what point in the process the mistake was made?

Even if you don't process your own film you still have control of where you take it for processing. Use the same place

whether it is a custom lab or a drugstore. This way you can expect the same results time after time.

As the title says, consistency is the real secret to photography. The variables involved when producing a photograph are endless. Consistently producing good photographs (the true test of a good photographer) means eliminating as many variables as possible. Knowing what action will produce what result means that you can concentrate on the result. Results are what everybody sees. Results are what judgments are based on. Results are the name of the game.

Tom Styrkowicz

Up to now this column has been dispensing general information. Starting next month I'll devote each column to specific problems or techniques. If you have any questions, either about specific situations or new techniques, please write and I'll try to incorporate answers into future columns.

TRIAD Chicago NEWS FLASHES



To keep our readers better informed on some of the bizarre and controversial happenings around the world and country, the TRIAD News Flashes this month come from two sources—Earth News Service and Zodiac News Service.

DRIVER FLIES THE FINGER TO GOV—GETS LICENSE SUSPENDED

(ZNS) A New Hampshire resident has had his driver's license suspended for giving the state's governor a personal one-digit hand signal which would not be found in any driving manual.

The driver, Peter Carr, says that he attempted last June 8th to pass Governor Meldrim Thomson's car for over nine miles, without success. Carr states he finally pulled out in the right-hand lane—and in passing—gave Thomson "the finger which he richly deserved."

Carr says that Governor

Thomson filed a formal complaint against him; Carr is now barred from driving in New Hampshire for the next 60 days.

INFLATION STRIKES PANHANDLERS

(ENS) Inflation has also hit the street panhandler. In a survey by the New York brokerage house of Spencer, Trask, and Co., researchers found that a panhandler's average request for spare change has gone up over 150 percent in the last two years.

The company claims that this was the largest rise in the cost of the everyday items they surveyed, which included postage stamps, McDonald's hamburgers, and martinis.

PAY TOILETS BANNED IN NEW YORK

(ENS) The movement to abolish pay toilets scored its biggest victory recently when the New York state legislature voted to ban statewide the use of all pay

toilet facilities.

The measure was sponsored by a woman Senator who argued that pay toilets discriminate against women. She told her fellow legislators, "There has to be some relief in the situation."

Democrat Fredrick Schmidt voted with the majority after observing, "Why should we make people pay a quarter to go in and get mugged in a subway toilet? They should be mugged free of charge," he argued.

Similar legislation is pending in 20 states.

CONDOM MAKER CHALLENGES TV CODE

(ENS) An experimental TV advertising campaign for condoms at a San Jose, California TV station has apparently convinced the Youngs Drug Co. that the time has come for condoms on the tube.

Despite some initial complaints from viewers, the

station later found that 85 percent of the callers were in favor of the ads.

Youngs Drug Company says they'll start airing the spots next week in Canton, Ohio, and then put on the pressure on the TV Code Board to lift the restriction against advertising condoms.

A company spokesman said that once the public accepts the current soft-sell ads, they'll probably come out with "hard sell" spots that talk about specific features of the product.

JAPANESE TOP AMERICANS IN BOOB TUBE VIEWING

(ZNS) There's good news from Japan—at least for Americans.

It turns out that Americans are not the most compulsive television-watchers in the world. That honor goes to the Japanese who watch television for an average of seven hours and 17 minutes a day; the average U.S. and Canadian household has the

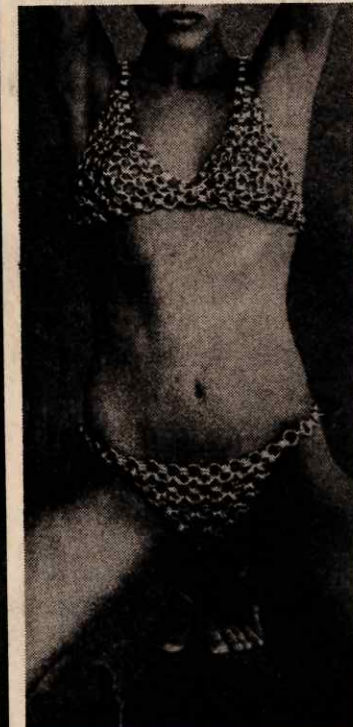
tube switch on a mere six hours and 11 minutes each day.

THE GREAT BELLY BUTTON DECISION

(ZNS) One of the crucial questions facing CBS this fall is what to do about Cher's navel.

Cher's producer George Schlatter reports there have been several high-level network discussions as to whether one of TV's most famous navels will have to be covered.

Cher's variety show will appear on television this fall in the 8 to 9 PM time slot—a period specially designated this coming season as "the family hour". The idea of the hour is to



deemphasize or get rid of all sex and violence during that hour.

Professor Schlatter says he believes the network has been persuaded to let the navel remain uncovered, but he admits he fears a last-minute switch in policy.

In the meantime, the *New York Daily News* is suggesting that Cher's belly button could be patched over with a small replica of the CBS eye.

THANKS—BUT NO THANKS

(ZNS) The Treasury Department says it is being contacted by a new breed of "fed up" taxpayer.

Treasury officials report that a number of Americans have returned their tax rebate checks,

telling the government to keep the money to reduce the expected \$60 billion federal deficit.

The Treasury Department says it has received at least 122 rebate checks from Americans, most of them with a note saying "You need it more than I do."

BUSINESS MAG TEACHES HOW TO ROB COMPUTERS
(ENS) Remember back in the 60's when several left-wing magazines were accused of publishing detailed plans for making a variety of terrorist bombs?

Well, now a prestigious establishment journal has dropped a bomb of its own. The monthly *Harvard Business Review*, in its latest issue, tells its readers how to go about stealing secret information from computers.

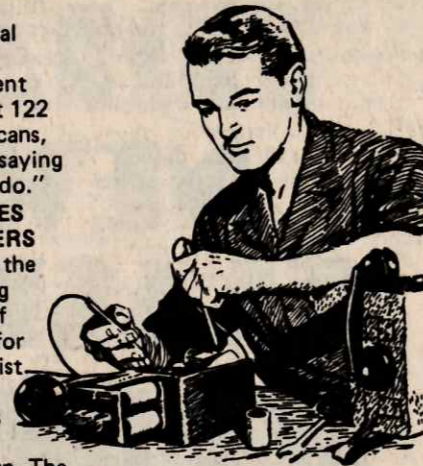
The how-to article was written by Brandt Allen, an associate professor of computer science at the University of Virginia. Brandt, who is also a consultant to the FBI, says the article was intended to alert business executives to the dangers of such theft. But, he also acknowledges that his detailed plans for robbing computers really work, and that some of his associates in the FBI are genuinely concerned that the magazine may fall into the wrong hands.

WATCH OUT, MCDONALDS!

(ZNS) A leading authority on cancer at Wayne State University is reporting that high rates of cancer of the intestine may be caused directly by those mountains of fast-food hamburgers many city dwellers wolf down each day.

Doctor Vainutis Vakevicitis, a professor and department chairman at Wayne State University's School of Medicine, says that the high percentage of rectum and colon cancer cases found in Detroit and other large cities can be blamed directly on the huge amounts of beef fat consumed by people living in those areas.

The doctor says that the extra fat comes from "hamburgers and similar fare served in fast food restaurants," and that "city people have more to spend on that sort of stuff and more access to it than people living in rural areas".



MA BELL STRIKES BACK

(ZNS) The telephone company claims that it is slowly winning its battle against "phone phreaks."

Phone phreaks are electronic wizards or avowed enemies of Ma Bell who devise various methods of making long distance phone calls for free.

A.T.&T. reports that since 1971, it has been able to reduce its losses on fraudulent credit cards by about 60 percent. Ma Bell says that in 1971, the company lost \$15.7 million through phoney cards, compared to a loss of less than \$7 million last year.

However, despite this victory, A.T.&T. admits that other means of cheating are on the rise. The company says that other cheating methods—not counting "electronic fraud"—have actually increased by more than \$4 million per year over the past three years.

In addition, electronic fraud involving blue boxes and black boxes remains significant, A.T.&T. says. The company concedes it is losing at least \$1 million a year through electronic fraud, and says that the actual figure could be \$20 million or higher.

ECONOMIST SAYS POT MAY BECOME BIG BUSINESS

(ZNS) A Florida economics professor is predicting that marijuana will be a \$10 billion a year business in the United States within the next five years.

Professor Irving Goffman is the chairman of the Department of Economics at the University

of Florida and is considered an expert in the economics of pot.

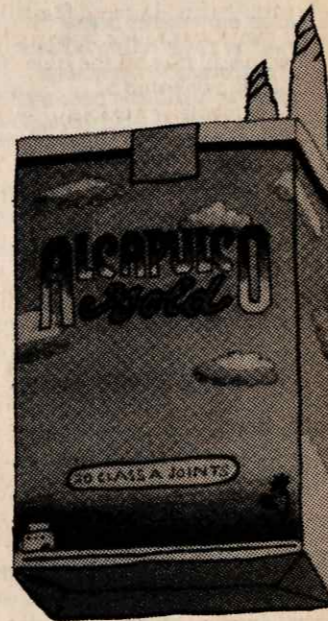
The professor predicts that within the next five years, marijuana will be decriminalized everywhere, and will be a \$10 billion a year business "if you don't account for inflation".

To appreciate the size of a \$10 billion market, it's interesting to note that Americans spent just over \$2 billion last year for phonograph records and tapes.

Professor Goffman predicts that marijuana will be a government marketed commodity; he predicts "it will be like liquor in certain quality control, age restrictions on usage and no advertising."

He adds that government taxes on pot "under present market" could easily raise \$2 billion in tax revenue—which is equal to the total amount of money returned to the 50 states under revenue sharing.

There are recurring rumors making the rounds to the effect that U.S. tobacco companies have already trade-marked such names as "Acapulco Gold" and "Panama Red", in anticipation of cornering the pot market if the weed is legalized. However, the major tobacco companies and U.S. copyright officials in Washington deny that any such trade names have been requested.



HALF OF ALL SCIENTISTS INVOLVED IN WEAPONS

(ENS) The prestigious Stockholm International Peace Research Institute is out with a report alleging that 400,000 scientists and engineers, representing about half of the world's total scientific and technical manpower, are presently engaged in work on current or developing weapons systems.

The report, based on information in the 610 page SIPRI Year Book 1975, adds that the worldwide expenditures for military research and development now stand at about \$25 billion—or four times the amount spent globally on medical research.

In 1974, according to the report, total world spending on armaments amounted to \$210 billion, which was 15 to 20 times as much as the total aid given to developing countries.

In Europe, alone, says the report, the total explosive power of tactical nuclear weapons is equivalent to over 30 times the TNT exploded in WW2, the Korean War and the Vietnam War.

The SIPRI report is entitled "Disarmament or Destruction".

ENVIRONMENTALISTS TO ASSESS INVESTMENT POLICIES

(ENS) The Sierra Club and the Environmental Defense Fund say they expect their boards of directors to take up the issue of stock ownership of environmentally noxious companies, and new investment policies to emerge.

The issue was raised by recent disclosures that those and other environmental groups hold thousands of dollars worth of stocks and bonds in companies such as Exxon, Tenneco, General Motors and various steel companies—industries the environmentalists have been sharply at odds with.

D.C. ANTI-WAR ARRESTS ILLEGAL SINCE 1969

(ENS) A U.S. District Court judge in Washington has ruled that Washington police violated the civil rights of participants in every major anti-war protest in the Capital since 1969 through the illegal use of mass-arrest procedures. He ordered that all

illegal arrest records be destroyed.

The ruling by Judge Joseph Waddy may affect upwards of two to three thousand people, according to the American Civil Liberties Union, which argued the suit for the Washington Mobilization Committee.

An earlier judgement, won last year, found that the arrests of 15,000 demonstrators during the Mayday, 1971 Capital demonstration were illegal. A later ruling found that some 1,200 of those demonstrators are entitled to \$12 million in damages. The damages have yet to be paid, pending a decision by the government on whether to appeal the case.

In this latest ruling, Judge Waddy found that the arrest of protestors for crossing police lines was in clear violation of the First Amendment, and that police frequently resorted to the illegal use of tear gas and "stampede tactics" against demonstrators.

ZERO GROWTH GAINS

(ENS) The zero population movement has made significant gains in the U.S. in recent years, but in some European countries the movement has exceeded its wildest expectations.



Britain reports that its population is actually declining. Births so far this year have exceeded the number of deaths by only 41,000 and since some 50,000 Britons are expected to emigrate during the year, that means a minus population growth.

In West Germany, the decline is even more dramatic. The government reports that population in 1974 dropped by more than 100,000.

SOLAR HEATING WITH RECYCLED BEER CANS

(ENS) A midwestern solar energy company has developed a new twist on solar heating and recycling: If their system proves out, American homes may soon be heated with recycled beer cans.

Solar Systems Inc. of Racine, Wisconsin developed the system after discovering that beer cans filled with water are able to retain heat for long periods.

What that discovery eventually led to is a system that employs a large freezer-like container filled with water-filled beer cans. The cans are heated by solar panels on the exterior of the building, and are able to retain heat for many hours. Air is then passed over the beer cans to be heated and circulated throughout the house.

The company claims that the cans are far more efficient for storing heat than rocks, which are used in similar solar heating systems.

They say the average-size home would require a system with about 6,000 beer cans—and that's where the work begins.

COORS IMAGE TARNISHED BY EXPERT TASTERS

(ENS) The fabled superiority



of Coors beer lost a bit of its sparkling image recently when a group of beer-tasting experts in Washington, D.C. rated it 14th of 18 domestic and imported beers.

The taste test was sponsored and reported by the *Washingtonian* magazine. It involved a group of expert beer-tasters, as well as a group of non-expert, but well experienced beer drinkers. They were given four ounces of 18 different

beers, and not told what they were drinking. They rated the beers on a scale of one to ten.

Heinekin was the top scorer, followed by Old Milwaukee. Coors, suprisingly, came in 14th, followed by Rolling Rock, Lowenbrau Light, Carling Black Label, and Schaeffers. Said expert taster Paul Nelson, "Coors is a myth."



TWO-THIRDS OF SOUTH AFRICAN BLACKS HAVE BEEN JAILED

(ENS) A new report by the Institute on Racism in Johannesburg, South Africa reveals a startling statistic about that nation's racial policies. The Institute reports that, between 1948 and 1973, more than two-thirds of the black population in South Africa was sent to jail. Most of the convictions were for violations of laws requiring blacks to carry special passes in order to enter white areas.

ABBIE WANTS HIS FBI FILES

(ENS) Abbie Hoffman, the underground activist and former Yippie, has requested a copy of his FBI intelligence file through the Freedom of Information Act—despite the fact that he's been a fugitive for almost two years.

A copy of Hoffman's request, which reads like a lengthy, folksy, personal letter, was recently published in the *BERKELEY BARB*.

Hoffman asks the Justice Department to send him not only the complete file on his political and personal life, but also "all data related to your current campaign of harassment of friends, relatives and various radicals and hippy communalists, who I don't even know, in your attempt to apprehend me."

In addition, he says he wants the Justice Department to return half of a flag-shirt which was ripped off his back and used as criminal evidence in 1968.



Seasonal Forecast

The autumnal equinox brings the promise of better conditions for the nation's population. Naturally, full realization of this improving situation cannot begin at once. The effects of a difficult but improving, summer ingress chart must wane. In addition, the monthly charts for September and October are predominantly adverse.

Further, the autumn horoscope has the sign of Scorpio rising at the time of the equinox. Scorpio is a sign that takes a while to begin its activity. Therefore, it's reasonably safe to assume that the effects of the autumnal equinox will not be fully observable till the latter part of October or the first week in November. Although Scorpio moves slowly it is the most enduring of all the signs of the zodiac. Thus, the influences of the Sun's entry into Libra (Autumn Equinox) will uprade the entire year ahead of us to a significant degree. There is, of course, a possibility of subsequent events overriding its effects in 1976. However, we can expect a better autumn and winter season for the nation and the world.

For the first time in a long while the major aspects concurrent with a seasonal horoscope (sometimes called a mundane figure) are predominantly good. This celestial event is ruled by Uranus. Pluto assumes "Lord of the Equinox" position due to its rulership of Scorpio and conjunction with the sun.

It's a matter of astrological fact that Uranus is the ruler of the U.S. Great Horoscope. It also is President Ford's best planet. Hence, our nation is now in a somewhat more tenable position than that of the four previous seasons. These coinciding influences of Uranus bring abnormally high cooperation between the chief executive and important persons in the legislative and judicial branches of government and top ranking business executives. The probability of increased employment opportunity is dramatically increased due to this condition and several other aspects.

ASTROLOGY BY GRANT WYLIE

There will be an increase in the number of government sponsored construction programs getting underway. This will include more schools and multiple dwellings. Many major industries will begin stepping up production within the next two months. The transportation industry will be the last to follow the trend. However, a significant increase in small car production by American companies with increased restrictions on imported cars may be used as a means of artificially stimulating the auto industry.

In general, the quarterly outlook for the nation's economy is much better. The long hard journey back to prosperity is underway. The worst is over. At least for a while. Some of the increase in our nation's prosperity will be artificially induced. Nevertheless, it's better than non-activity.

In politics we'll see better relations between the U.S. and other nations. New trade agreements and a broader range of cooperation between America and Iran will be established.

An expansion of the student exchange program is in store. Visits from the leaders of other countries will be numerous. The President will also make a number of trips abroad.

The nation of Israel may suffer some internal problems due to a large increase in the number of people wishing to relocate within the confines of that nation's boundaries. Increased guerilla activities in the Middle East are likely to force Israel to increase both internal and external security.

The seasonal horoscope foretells a period in which the President will enjoy great popularity. The White House will make numerous attempts to bring about lasting world peace. You may expect to see the executive and legislative branches of government making a concerted effort to bring about prosperity without involvement in foreign wars. Naturally there are some obstacles to surmount before this goal can be attained. One of these will be the increasing transportation and energy crisis. Yet despite the 'stones (or perhaps boulders) in the road' the governmental efforts are destined to meet with far more success than failure.

There will be a departmental reorganization initiated in the federal government. In response to demands by the people and their elected representatives a plan to eliminate governmental inefficiency will be put into action. The Small Business Administration, the military, the Public Health Service and federal hospitals are going to be reorganized in a manner which promotes greater effectiveness. In short, look for a civil service shakeup.

The judicial branch of government is in for very serious trouble. This applies to state and local as well as the national government. We'll see a number of unqualified, incompetent, and/or biased judges joining the unemployed. If you should have a case pending before such a judge it would be wise to delay the matter as long as you can. Hopefully they'll be forced off the bench before your case is tried. This is not a guarantee of winning your litigation. However, it may give you a fighting chance.

Chicago's practice of sending minor traffic violators to safety

seminars may become an example for other big cities in the months to come. As the demand for safety rather than revenue increases, the 'Chicago concept of traffic law enforcement will receive significant publicity.

A justice of the Supreme Court will die during the months ahead. November fifth, sixth and seventh are days when such an event could occur. The tax free status enjoyed by most religious organizations may soon end.

U.S. counterespionage agents will discover and apprehend a group of foreign revolutionaries. It will be disclosed that the guerillas were planning a series of hijackings and bombings without concern for the welfare of innocent bystanders. There is also a threat of more difficulty in the Indo-Chinese area. The problems will finally be resolved and better relations with China will be established at the outcome of the matter.

Autumn is going to be a time for the individual to better personal and professional situations. It's not a good period to make a partial break with tradition. However, total departures from the ordinary are favored by beneficial aspects to Pluto. Thus, if changes are to be made the astute person will engage in total rather than partial innovative efforts.

The equinox favors Aries, Taurus, Gemini, Virgo, Libra, Scorpio and Sagittarius. Cancer, Leo, Capricorn, Aquarius and Pisces must deal with delays, incompleted tasks, and mechanical and communication problems before they will be able to reap this Autumn's benefits.

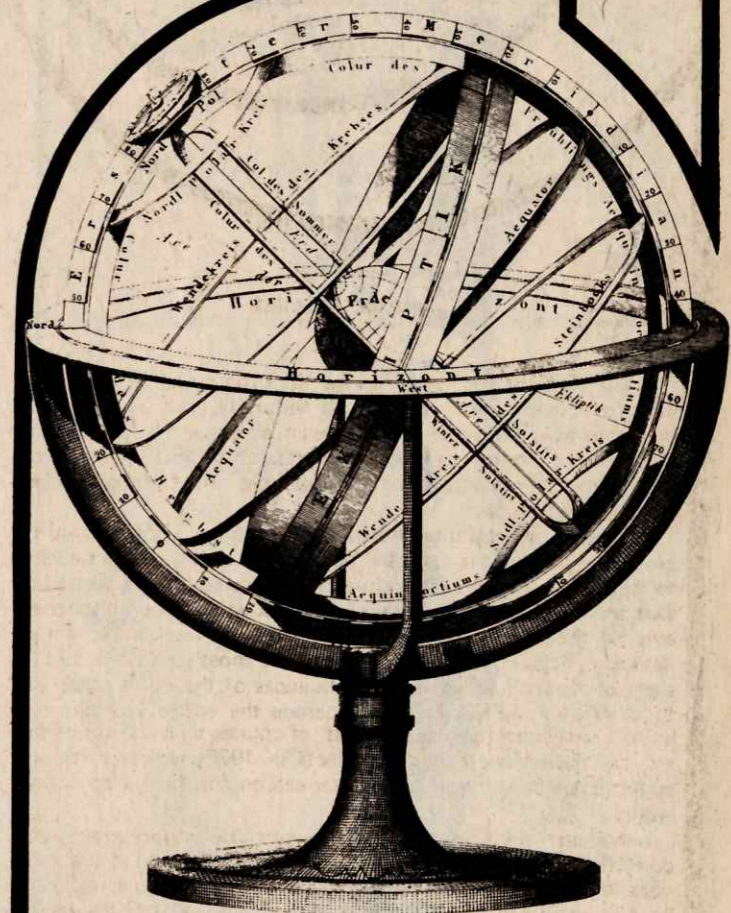
Nevertheless in the long term of things the signs are assisted by the equinox.

Bad aspects are unharnessed energy (see August Triad). Put it to use, and work is performed. They are indirect opportunities. Good aspects are direct opportunities as well as good fortune. All good aspects have one unfortunate characteristic. They let people sit and wait for good fortune. Hence, the individual fails to put forth a maximum effort. The consequence of this dilatory approach to personal matters is that the benefits of good aspects are minimized and many good things never come to pass. Obviously an opportunity not used brings no benefit.

Those of you who are taking advantage of the July, August and September grand square will have eliminated some intolerable situations from your lives by now. When the equinox occurs on September 23 at 9:52 A.M. (C.D.S.T.) you'll begin to collect the fruits of your efforts during the three previous months.

For those of you who haven't gotten started yet, there are still three weeks in September prior to the ingress for anyone who chooses to make use of them.

At any rate (regardless of what you've done with the last three months), most of us will find opportunity presenting itself in many ways. In the final analysis the use of these opportunities is a matter of individual choice. If life is not as you wish it to be, you now have the chance to make needed changes with little or no difficulty. But if you're happy with your lot, let matters happen as they will.



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\$6.75 to \$10.
MATCHING TIGHTS
\$4.25



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\$50.4 \$52.

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FOR WOMEN
10 STYLES
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a La apropos

3315 N. Broadway 528-2130

September Forecast

There's an old saying, "It's always darkest before the dawn." The month of September is the darkest that must ultimately give way to the light.

No matter how intense the night it must finally yield to the light with the coming of tomorrow's yesterday. Therefore, I charge you to be unconcerned with the woes of kings and nobles. Rather than that seek the happiness of true companionship and the joy of honest achievement. The times of rulers and their nations are no more than tiny moats drifting through the expanse of infinity. But love, friendship and the accomplishment that stems tranquilly from that which is within each person is eternal. These things can never be taken from you. Neither Demon nor Centurian shall wrest them from your grasp.

The month of September will see a number of difficulties in the nation. There is a very serious threat of a variety of diseases (probably flu) being brought into this country from Spain or Australia. If this happens the malady will reach epidemic proportions. Fortunately we have the medical facilities to cope with it. The final outcome will be the development of a highly effective vaccine that will cure most known varieties of this disease.

The affliction is communicated through protein bearing foods. In other nations the epidemic will produce widespread fatality. India, Afghanistan, Greece, Mexico and Bulgaria are likely targets for this "Mask of Red Death." Domestic food supplies will not be contaminated. However, imported foods present some danger to the American consumer. Fortunately, the U.S. Public Health Service and the U.S.D.A. will be on the job, and the American public will be kept reasonably safe. Oddly enough, the greatest danger is pointed at heads of state and people of high station.

The threat by subterfuge on the president's life is heavily reinforced. A favorable aspect by Pluto from the fourth house of the chart cast for the occultation or eclipse of Mars by the moon offers redemption. This event occurred on August 30, 1975 at 1:13 A.M. (E.D.S.T.). It is one of the figures on which this forecast is based. Pluto's favorable aspect redeems all adversity in the sphere of it's influence. Thus the president is safe when in the company of personal bodyguards or in the vicinity of his home.

Small and large business firms are threatened with financial catastrophe due to crimes and mismanagement.

Several ships will be lost in the Bermuda Triangle area. The Devil's Triangle in the Sea of Japan will also claim its share of victims. Many, but not all, of these disasters will be due to adverse weather rather than the time warp effect created by certain configurations of the heavens. The world's waterways will be disaster prone all month.

Political scandal of many varieties are in store.

Fires and explosions in public governmental buildings will occur.

Washington D.C. will suffer a calamity of undiscernable nature around the 20th of the month. Planet X is the primary influence here. Too little is known about this planet for me to make a firm prediction. However, the possibility of disaster by flood, weather or earthquake should not be ruled out. There definitely will be an earthquake about 1200 nautical miles due south of Washington. This is in the area of the Carribean at 19° N Latitude and 77° W. Longitude.

The threat of foreign wars and indirect U.S. involvement is present. Tension in the Eastern world will mount. The prime minister of India may be deposed in September.

Let's explore the brighter side of September. The White House will begin an effective campaign against hunger, unemployment and fraud. The public-housing program will be made more effective. Vice President Rockefeller will make substatial contributions to charitable organizations. Substantial tax cuts are on the way. Genuine progress in the fight against cancer will be made.

Steps to mend the right in our relations with Turkey will be taken. This can be done without destroying our friendship with Greece. Some promise is also shown in the Middle East as the end of the month approaches. The adverse financial trend of August will reverse itself near the end of the month.

Grant Wylie

Forecast for the 12 Signs

Aries

Social activities will interfere with your working schedule as you decide to end your period of self imposed isolation. This may lead to a confrontation with supervisors or employers. Aries will have to exert a great deal of self control when dealing with professional 'higher ups.' Due to your improving financial conditions you no longer place as much value on your job as you did in previous months. As a consequence you will be unwilling to tolerate mistreatment from your employer. This could cause you to quit in haste. Work in and near the home will be the order of the month. Unexpected visits from important people are in store. You'll have the opportunity to remold a number of situations that are not ideal in the second week of September. These mid and latter month periods may bring you a run of good fortune. Your emotions will be overly intense all month. Legal matters may be resolved in your favor.



Taurus

Entertain friends and those who are dear to you in your home. September favors the romantic life of Taurus. Aspects say your romantic partner or spouse will require your assistance many times. Be ready to aid them in working out problems. You may find yourself crossing paths with a number of quarrelsome strangers early in the month. It's best to ignore them. Good friends will bring you unexpected benefits. Situations involving duplication of efforts provide comic relief all month. Good fortune follows Taurus natives after September 5. Possessions and monies given up as unrecoverable are returned. Others will repay you many times over for past and present kindness.



Gemini (see Virgo message)

Beware of false promises for the next 30 days. The first three weeks of September draw Gemini to heavy professional activities. During this time it is best to direct your attention to business matters. Unprecedented gains are possible in this department. Lost ground and funds can be recovered now. Gemini natives must be extremely cautious with all articles made of glass or plastic. You'll be especially unlucky with mirrors, camera, movie equipment and television sets. It's best to put such articles in a safe place for the duration of September. The second ten day period will favor partnerships, joint projects. You'll find yourself bothered by an intangible feeling of "things not being right" and bad dreams. These are not precognitive, and you have no cause to fear. you have a great month in store. Business activities slow down after September 21st. Use the first three weeks to full advantage.



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Sagittarius

Social pressures ease up this month. Restrictions and delays are lifted. Job problems may cause considerable havoc in your life and superiors may be evasive or deceitful. It's wisest to 'play the game' at this time. The prospects for finding another job are not highly promising. Further, your superior's boss may intervene on your behalf. Explorations into unknown realms offer opportunity to advance your understanding greatly. Keep your impulses under control. Practice self discipline. In so doing you will prevent costly oversights and mistakes. Resist the temptation to violate your personal code of ethics. Your integrity will be under scrutiny all month. Marriage and partnerships are greatly enhanced in the closing 10 days of September. This period is exceptionally fortunate.



Capricorn

Life takes on an easier pace as Saturn leaves Cancer (the sign of Saturn's fall) and enters Leo. An eight month transitional period begins on September 16th. Now the worst portion of a 29 year cycle quietly slips away. Soon you'll wear an almost forgotten side of your personality. The somber, antagonistic part of you will fade into obscurity. Many significant changes are in store for you this month. It's a good time to make needed repairs on your auto and to renew old friendships. Financial troubles will end. You are very likely to gain a raise in pay or a promotion. Recognition for a job well done is guaranteed. A change of residence may be forthcoming soon. September is an excellent time to form the 'bits and pieces' of ideas you've had into a practical and usable concept.



Aquarius

Unconventional relationships and activities may be subject to some criticisms. Nevertheless you'll have time to be with those you've been thinking of. You'll be able to make time for hobbies and leisure activities. Spend the earlier part of the month working out your budget and improving your working conditions. Romantic relationships improve after September 5th. Be ready to ease friction with supervisors and parents. Creative and communicative projects are favored. It's wise for Aquarius to start making short trips, running errands and attending to matters that have been put off. Sept. 8th begins a seven year period in which life will undergo dramatic changes. This brings a one year transition period to a close. Hopes, wishes can be fulfilled, and plans carried out.



Pisces

Quarrels with friends are guaranteed if you allow certain information to leak out. There is a heavy threat of severe emotional difficulties of many varieties. Your romantic partner or a good friend will be able to provide solutions you cannot find on your own. Patience and cooperation will prevent difficulty and disagreement with people of high station. Parents may be overly concerned for your well being. Manual dexterity is low this month. Avoid handling fragile objects. Pisces is cautioned to get adequate rest and proper nourishment. Otherwise, heavy demands on your time due to deep involvement in altruistic projects may cause you to overreact emotionally. Avoid those who try to force their beliefs on you. Improvement in your job situation is in store once a difference of ethical standards is worked out. Get an early start to counteract unanticipated delays.

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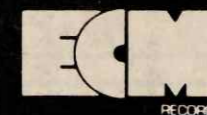
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Cancer

If you're born under Cancer you'll find your interest in automobiles and other means of transportation growing more acute. The general outlook is favorable during September. Conflicts, quandries and emotional problems can be solved as a two year period of adversity draws to a close. You'll find your outlook becoming less pessimistic as difficult circumstances gradually fade away. One final conflict of egos threaten on the 19th and 20th. Changes in your professional status are in store. Be ready to accept challenges of all kinds. Confrontations with people from foreign countries may be unavoidable. However, you should be able to resolve the matter tactfully. Conflicts with Pisces and Aries are in store.

Leo

Matters relating to your living quarters are favored all month. Take the time to correct plumbing problems and devote some attention to cooking appliances and gas lines. It is of utmost importance for Leo natives to steer clear of any situation that might expose them to noxious fumes or or poisonous gases during September. Take additional precaution to protect your belongings from theft, and guard your home against unwanted visitors. Leo natives should avoid acid producing foods and sugar in order to combat aspects bringing severe strain to the emotions. Expanding your social contacts and re-establishing contacts with old friends will further counteract the threats of September.

Virgo (see Gemini forecast)

Recognize and deal with deception and jealousy during the first 10 days of the month. Other people less fortunate than yourself may attempt to belittle you. Refuse to accept their jibes and go on to greater achievement. During the first 21 days of the month you can reach goals you believed were beyond your grasp. Organize your time and put forth a concerted effort. If you do this, you'll find these objectives are now within reach. Despite the delays and your problems with hypersensitivity and absent

mindfulness your space-time coordinates place you in a highly beneficial period. During September's final ten days you should complete routine paper work, do research or take an extended break from heavy activity. During this time new ventures may not get off the ground.

Libra

A long term period of instability ends September 7th. Educational and romantic matters begin to stabilize. Life takes on some highly beneficial and unique aspects at this time. You can correct the false starts that were made during the first seven days of the month after September 8. The attention of Libra will be drawn to matters of a deep and meaningful nature. Reject that which is not ideal. This applies to any and all phases of life. Long absent friends and former associates in professional matters will be in contact with you soon. Joint projects with them may prove beneficial. Your manual dexterity will be on a very low cycle after the 19th. It's best to complete projects requiring use of hands prior to this date.

Scorpio

Deceptions and falsehoods are uncovered. Confrontations with those who have attempted to take advantage of you will be resolved in your favor. Scorpio should be prepared to fight for what is rightfully theirs. Be sure you have an 'ace in the hole' when dealing with persons who are unethical. Be dauntless, uncompromising and perhaps ruthless in your efforts to collect what is yours. Keep yourself in the public eye if you wish to gain proper recognition for your special abilities. Professional matters continue to dominate the greater portion of your time as career advancement continues. Both the physical and mental energy cycles are on a high point. Apply your creativity to worthwhile endeavors of all kinds. Lasting benefits may be gained. You'll find your social life improving. Romantic matters are also favored. Cyclic problems with communications are cancelled by favorable Pluto aspects in the final 10 days of the month.

THE SCIENTIFIC FOUNDATION OF ASTROLOGY

In laying down a premise that relates astrology to the laws of physics it is necessary to begin with the most elementary concepts. Doing this will undoubtedly raise the controversy of predestiny versus self-election. In the vernacular of astrology (according to Alan Leo) this is the exoteric versus the esoteric concepts.

When assertions of astrology are correlated with the Newtonian (and later the Einsteinian) concepts regarding the laws of physics, it presents a rather frightening picture. This picture, of course, is one of a totally impersonal (and perhaps somewhat deranged) universe in which seemingly sentient creatures are totally motivated or controlled by events occurring within the confines of that universe.

In terms of the individual this is true if and only if that person puts forth little or no effort to overcome the basic influ-

ences that act upon him. Astrological statistics bear this out to an overwhelming degree.

However, if one speaks in terms of large groups of people (nations, cultures, cities, etc.) the concept of the "Celestial Time Computer" is unnerving. Societies wax and wane as predictably as the rising and falling of the tides. If we had put as much time, effort, and money into the scientific evaluation of National Astrology as was put into the Manhattan Project, we could foretell occurrences in world cultures to infinity. It is this duality of astrology's nature that allows the human race to survive indefinitely even though the days of kingdoms and nations are finite.

We'll examine this concept at much greater length in future installations of this series when we explore "faster than light" energies. For now, I'll ask your in-

dulgence as we examine the set whose elements are all primordial influences of the heavens that relate to the accepted theory or provable laws of physics.

Let us begin with the most basic concept. In this we lay the basic foundation of our "case for astrology".

The scientific community accepts the axiomatic and demonstrable relationship of time and space. This was originally proven by Sir Isaac Newton. The relationship of time to space, of course implies a relationship between events in time and events in space.

T:S*Te:Se

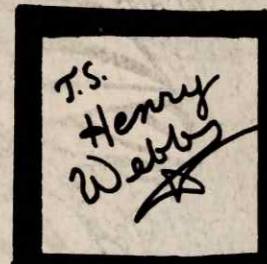
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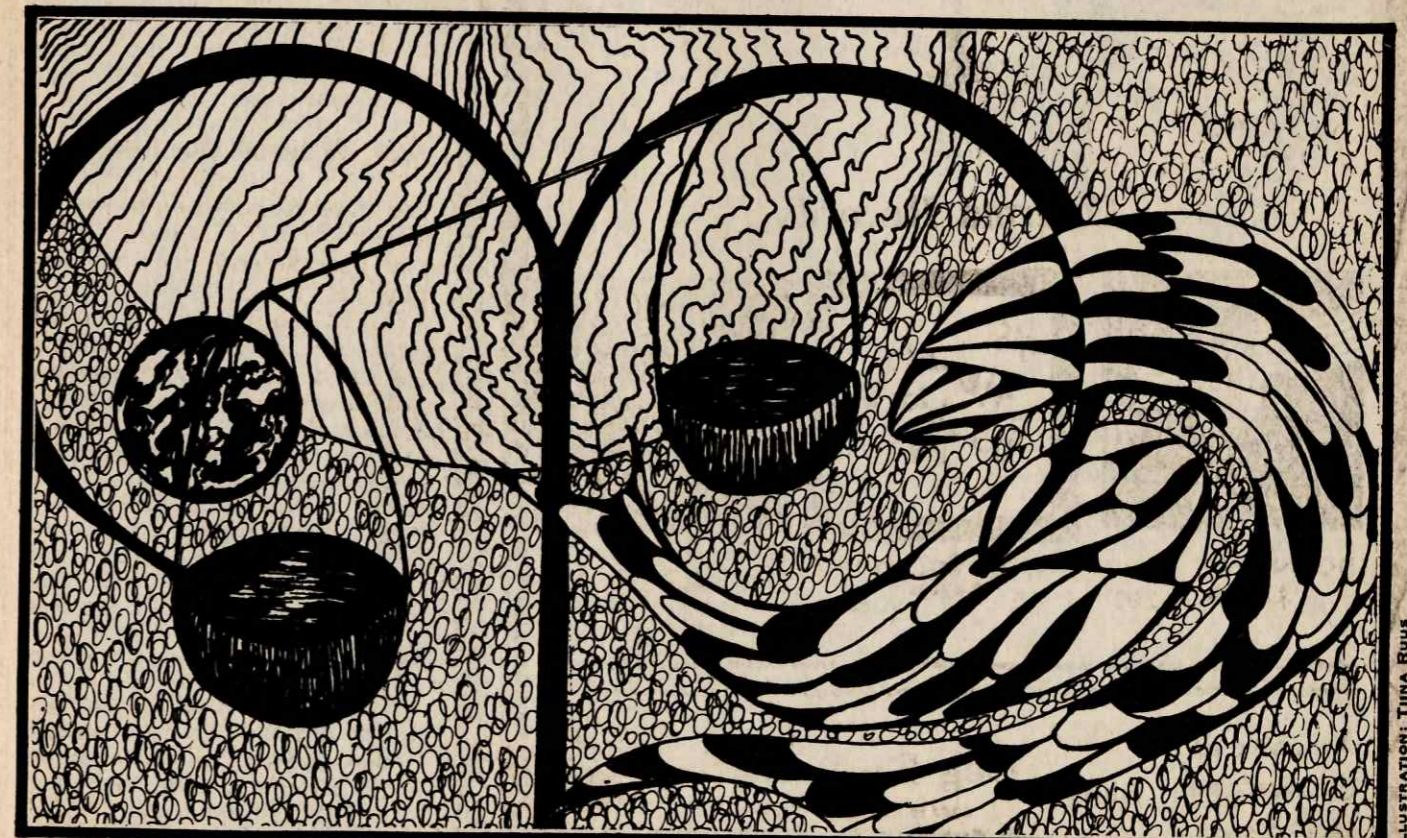
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without existing in time, and vice-versa. If a body exists for an infinity of time but occupies no space it does not exist. The same is true of a body that occupies an infinite volume of space for no time.

Neither situation can occur within the realm of normal physics. The situation of events occurring in either zero time or zero space are equally impossible. Although this relationship between events in space and time is implied, it remains undefined, at least for the present.

Yet, since that relationship exists we have all we need to establish a connection between occurrences in the celestial sphere and corresponding happenings at a remote point in the universe. Further, when one considers the scope of our universe, the events precipitated by activity within our solar system are anything but remotely precipitated.

Sir Isaac Newton said, "If we could determine the location in space that each particle of matter occupies at any given point in time we could foretell events for all times to come."

There has been no attempt to define the nature of the space/time event relationship in terms of scientific rather than mystical concepts. As a consequence, the science of Astrology has been forced to base its assertions on statistics. Literally millions of books have been composed during the 6,000 years of celestial art's verifiable history. All are based on some form of statistics. Modern publications often represent the combined observations of many astrologers rather than just one.

Astro-statistics are compiled by observing and recording the events in time that correspond with certain events in space. The repetition of various similar distributions of the heavens or the recurrence of periodic celestial aspects will precipitate similar events. Events are, of course, never identical. Neither is the total distribution of the heavens. There are some well known statistics supporting the time/space theory. The first is the conjunction of Jupiter and Saturn. Under this aspect a United States President dies when a major malefic planet makes its first harsh aspect to the point in the Zodiac where the conjunction took place. Prior to the time of the conjunction world events began to draw America into a bitter war. This conjunction occurred in the years 1842, 1861, 1881, 1901, 1921, 1941, and 1961. If you check your history you'll discover the startling facts I stated above for yourself. Since it usually (but not always) takes two to three years for a major malefic aspect to activate the presidential demise (the nature of his end relates to the nature of the activating planet and aspect) it's become a widespread superstition that a president elected in a year divisible by 20 will not live to the end of his term. Jupiter-Saturn conjunctions are separated by intervals of 20 years. The next will occur in the year 1981.

The second statistic supporting the time/space theory is the solar eclipse in fired signs. These bring earthquakes to the areas of the earth where the eclipse has occurred at or near midnight.

Grand conjunctions of planets with the sun and moon is the third statistical support. These bring earthquakes, governmental difficulty and economic problems to the majority of nations of the world. Some of the more prominent dates when this occurred were June, 1973, which marked the beginning of an increased rate of spiraling inflation and widespread political scandal; February, 1962, when there were similar problems; and October, 1974, when the recession hit.

The fourth statistic is the unfavorable aspect of Mars with Saturn or a malefic configuration of Mars to the full moon. This brings an increase in fires, explosions, accidents and violence. If the predominance of other aspects are favorable at the time of the full moon, it will have the effect of making public officials safety conscious and will thereby result in more stringent enforcement of public safety laws and the thwarting of violence.

At the personal level, first there's Neptune on the ascendant or mid-heaven with Lilith either afflicted in the horoscope, or unfavorably aspecting Neptune which produces an individual who cannot tolerate sugar in any form. The low sugar tolerance produces severe absent mindedness, despondency and paranoia. In severe cases this is often incorrectly diagnosed as a psychological rather than a physical problem. In less severe cases it produces a seemingly incurable skin rash. (Lesser cases should limit, but need not eliminate, sugar intakes.)

Second, there's Neptune on the descendant (Western Horizon) Nadir (Median Immoli) or in conjunction with the sun while Jupiter or Mars afflicts Neptune or the luminaries which produces diabetes in severe afflictions, acne in lesser afflictions, and emotional problems in general.

Third, there's Mercury favoring Saturn, which brings above average intelligence. If Saturn and Mercury are favorably configured with a creative planet (Moon, Uranus, Neptune, or Pluto) the native is a potential genius.

The previous examples are, in the case of the world related aspects, considered classic examples. The personal statements are based primarily on my own private statistics. For additional Astro-statistics see *30 Years Research* by Doris Chase Doane; *The Encyclopedia of Astrology* by Nicholis De Vore; and *Precepts in Mundane Astrology* by Fredric Van Nordstrand.

We can now formulate a proper definition of astrology. Astrology must be defined as the statistical evaluation of the implied relationships between events in time and events in space.

UFO



Force It

 On Chrysalis Records and Tapes

JEAN-LUC PONTY (continued from p. 19)

at 13 and started practicing violin, which I chose as my main instrument. Practicing four to six hours a day, to prepare for the big school in Paris.

TRIAD: How did you first encounter jazz?

PONTY: I studied in Paris for two years, went out with the highest award for violin, then entered a symphony orchestra for two years to start my career as a classical player. And that's when I heard of jazz for the first time. In Paris, there were black American artists living there. Some friends took me around and introduced me to jazz recordings, as well. I started to practice jazz on the clarinet and saxophone, as a hobby, besides studying my classical violin.

TRIAD: Did you just assume, at this time, that the violin wasn't a jazz instrument?

PONTY: I didn't know, really, whether it was a jazz instrument or not. I was tempted to use the violin for jazz, but I didn't want to, for fear of destroying my technique. That's a big hang-up at classical conservatories. Jazz is considered a very destructive way of playing for the aesthetic of classical music.

TRIAD: How so?

PONTY: Because of the attack, the constant pushing of the instrument. Also, because they think you don't control your technique while you improvise. Jazz players are supposed to be these self-made musicians, just playing spontaneously without taking care of the technique, which is false in a way, because you just develop another *kind* of technique and expertise. So I started playing jazz on these other instruments. But I wanted to jam with heavy musicians in jazz clubs, and the only way I could be on the same level (musically) as them was to use my violin, because it was the instrument I knew best.

TRIAD: What was the response from the other musicians?

PONTY: Everyone got excited and asked me where I came from—they said they had never heard anything like it. And they said I had talent for jazz and improvisation and that I should really go into that much more. And after that I ran into Stephane Grappelli and other old musicians who had been experimenting with the instrument in jazz—and so they were my very first strong influences. And I realized that there was something to do very seriously with the violin in jazz. I left the conservatory and, a few years later, the symphony orchestra, to become a full-time jazz violinist.

TRIAD: You played in several jazz groups in Paris and around Europe for a

while, then came to the U.S.

PONTY: Yes, I came to the States for a long stay in '69, to record on the West Coast. I performed with the GEORGE DUKE TRIO, met Frank Zappa, recorded *King Kong*. Then I went back to Europe.

TRIAD: What did you think of Zappa?

PONTY: He was maybe the only one from the rock scene that I could relate to, because his range of writing is very wide and he includes a lot of influences, from classical to contemporary. What attracted me was that I didn't feel any commercial aim in his music at all; it was very experimental, and that's what I loved. It was a very curious—a very different world from mine, but that's why I felt attracted by music.

TRIAD: After that you got into some bizarre experimental stuff.

PONTY: Yes. Really free-form. But I realized after a while that it was not for me, that I felt much more comfortable and freer in a form of music requiring more structure and discipline. I played with Tony Williams, and Stanley Clark, and came back into more earthy music. And that's when I decided to do something in the States again. I joined the MOTHERS for about nine months. Then came MAHAVISHNU and now today.

TRIAD: The new album is a definite departure from the MAHAVISHNU direction.

PONTY: It's very different. The material was written *before* joining MAHAVISHNU. What happened was that I left the MOTHERS in late '73, and started putting material together for an album. I was looking for musicians and was almost ready to put a band together, when John McLaughlin called me. And as I didn't have any recording contract or any management to back me up, and as I had met John previously to that and I was attracted to play with him, especially in this new context, where the main soloists were supposed to be him and me, with the horns and so on. At one point, if I had been really part of MAHAVISHNU and could have created my own musical space inside of the band, without considering personal conflicts, I would probably have stayed for a long time.

TRIAD: So you just picked up your music where you had left off.

PONTY: Yes. The music, as I say, is very different from MAHAVISHNU. My participation with MAHAVISHNU had no real impact on my music. I've been playing electric violin for 14 years now, and I have very strong ideas of what I want to do. It's hard to describe the music in words—I guess you have to hear it to understand what it's about.

TRIAD: That's often true of jazz...

PONTY: Yes, although there is a strong rock influence, it has a strong underlying

ARVELLA GRAY (continued from p.25)

never saw royalties on the Aussie cuts, and the singles he financed himself were marred by exceptionally poor sound. In 1972, Arvella was approached by Dave Wylie, owner of the Birch label who invited him to record once again. The debut LP, *The Singing Drifter*, was released in January, 1973.

This looked to be Gray's only opportunity to record. By his own admission, he was a limited musical mechanic, even though the album displayed a surprisingly diverse cross section of influences: a capella work songs to blues to gospel to country. Since *The Singing Drifter*, Arvella has reversed his style of playing so that his mangled hand picks while his complete hand frets. Wylie compares Gray's new sound to that of Western swing patriarch Bob Wills.

The forthcoming album will display a new refinement evident in Arvella's playing. Yet both will possess a charisma that is his alone.



In four years since I met Arvella, the last of the urban streetside minstrels, I've made very effort to check periodically on his musical progress. Last year WLS' Gil Gross asked him to appear as a guest on a talk show. It must have been the closest WLS has come to recreating their old Barndance format.

Hot licks, cold steel, it's all in a day's work for Arvella.

"I'm gonna live and I don't give a damn what happens," he told Dave Wylie, "I'm gonna live while I can and die when I can't help it."

rhythm and it has everything from the acoustic violin to the most transformed perversion of electric violin I can devise. In other words, it is a summary, a result of all my experiences with electric violin over the years - as big a variety of sounds as possible, from the pure straight acoustic violin to the most electronic devices. It's like the introduction or the first chapter of a musical direction I'm going to explore with the band now. On stage and on the next album, exploration will be much wider.

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SEPTEMBER

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7 MUDDY WATERS/ CATFISH HODGE	8 TRIAD, MONDAY THRU FRIDAY—8 PM to 1 AM	9	10 MIGHTY JOE YOUNG	11 MILLS BROS/PETER MARSHALL	12 MARTY PEIFER RADIO FLYER	13 MISSISSIPPI FLANAGAN THOM BISHOP
14 BRYAN BOWERS	15 NITE TIME IS THE RIGHT TIME: TRIAD	16 THE ORMONDE FOLK GROUP	17 J.B. HUTTO	18 PAUL WINTER CONSORT	19 AEROSMITH	20 STYLISTICS/B.T. EXPRESS
21 BOB GIBSON/ HAMILTON CAMP	22 TELLAFRIENDRADIO— WHERE THE USUAL IS UNUSUAL—TRIAD	23 TONY BENNETT/LENA HORNE	24 FRANK SINATRA/ COUNT BASIE/ELLA FITZGERALD	25 GARY BURTON QUINTET	26 MIKE DUNBAR	27 OURAY
28 JIM POST/NINA KAHLE	29 TRIAD—MUSIC FOR THREE EARS	30 BOB REIDY BLUES BAND				
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TRIAD JAZZ/ROCK POLL

You've probably seen all the polls run by other magazines such as *Playboy*, *Music Maker*, *Creem*, and *the Reader*. But now it's time for the **TRIAD WORLD ROCK/JAZZ POLL: 1975 In Review**. We've included all kinds of categories, some of which you won't find in any other polls (like BEST Eurorock Group). All you have to do is make your selections and send in the entry blank as soon as possible.

(Deadline to receive ballots is October 7th. All ballots must be postmarked no later than October 4th. Results will appear in the November 1975 issue of TRIAD.)

The following lists of performers and albums were selected by our Nominating Committee of music editors, critics, radio personalities, and other people associated with the recording industry. Obviously, it isn't possible for every artist who's been active this past year to appear on a list of this size; there's simply just too many musical forms and performers. Unless otherwise indicated, the nominations should serve solely as an aid to your recollection of artists and performances; you may vote for any artist who has performed or recorded in the past year.

Before each listed performer's/album's name, you will find a number. If you vote for a musician whose name is listed, simply enter his number—not his name—in the appropriate space on the return ballot. If you vote for someone who wasn't nominated and whose name is consequently not listed, you'll have to write in the full name.

You may cast only one complete ballot in the poll and that must carry your name and address, printed in the space provided.

THE BEST MUSICIANS

= WINNERS
(DEC)

Here is a listing of some of the most important and influential artists today. Choose one artist from each category and enter it on the ballot.

TRUMPET (Please pick one)

- 1 Don Cherry
- 2 Miles Davis
- 3 Don Ellis
- 4 Maynard Ferguson
- 5 Dizzy Gillespie
- 6 Freddie Hubbard
- 7 Thad Jones
- Other _____

ALTO SAX (Please pick one)

- 1 Cannonball Adderley
- 2 Gary Bartz
- 3 Ornette Coleman
- 4 Paul Horn
- 5 Lee Konitz
- 6 Tom Scott
- 7 Sonny Stitt
- 8 Edgar Winter
- 9 Paul Winter
- Other _____

TENOR SAX (Please pick one)

- 1 Gato Barbieri
- 2 Joe Farrell
- 3 Stan Getz
- 4 Jim Horn
- 5 John Klemmer
- 6 Yusef Lateef
- 7 Charles Lloyd
- 8 Sonny Rollins
- 9 Pharoah Sanders
- 10 Archie Shepp
- 11 Wayne Shorter
- 12 Nick Turner
- 13 Stanley Turrentine
- Other _____

VIBES (Please pick one)

- 1 Gary Burton
- 2 Milt Jackson
- 3 Keith Jarrett
- 4 Raymond Shulman
- 5 Cal Tjader
- Other _____

PIANO (Please pick one)

- 1 Mose Allison
- 2 Greg Allman
- 3 Dave Brubeck
- 4 Ray Charles

- 6 Chick Corea
- 6 Keith Emerson
- 7 Bill Evans
- 8 Erroll Garner
- 9 Herbie Hancock
- 10 Dick Hyman
- 11 Nicky Hopkins
- 12 Ahmad Jamal
- 13 Keith Jarrett
- 14 Elton John
- 15 Ramsey Lewis
- 16 Thelonious Monk
- 17 Randy Newman
- 18 Billy Preston
- 19 Leon Russell
- 20 Lonnie Liston Smith
- 21 Rick Wakeman
- 22 Joe Zawinul
- Other _____

ORGAN (Please pick one)

- 1 Brian Auger
- 2 E. Power Biggs

- 3 Booker T.
- 4 Keith Emerson
- 5 Isaac Hayes
- 6 Peter Hecht
- 7 Groove Homes
- 8 Dick Hyman
- 9 Al Kooper
- 10 Ray Manzarek
- 11 Bro. Jack McDuff
- 12 Irmin Schmidt
- 13 Sun Ra
- 14 Rick Wakeman
- 15 Stevie Winwood
- Other _____

SYNTHESIZER
(Please pick one)

- 1 Walter Carlos
- 2 Chick Corea
- 3 Keith Emerson
- 4 Robert Fripp
- 5 Jurgen Fritz
- 6 Jan Hammer
- 7 Herbie Hancock
- 8 Bernie Krause
- 9 Jean-Yves Labat
- 10 Robert Mason
- 11 Les McCann
- 12 Roger Powell
- 13 Sun Ra
- 14 Tomita
- 15 Rick Wakeman
- 16 Edgar Winter
- 17 Stevie Wonder
- Other _____

DRUMS
(Please pick one)

- 1 Ginger Baker
- 2 Art Blakey
- 3 Karen Carpenter
- 4 Billy Cobham
- 5 Jack De Johnette
- 6 Chico Hamilton
- 7 Elvin Jones
- 8 Buddy Miles
- 9 Keith Moon
- 10 Joe Morello
- 11 Idris Muhammad
- 12 Mani Neumeier
- 13 Carl Palmer
- 14 Buddy Rich
- 15 Christian Vander
- 16 Tony Williams
- Other _____

BASS GUITAR
(Please pick one)

- 1 Jack Bruce
- 2 Joe Byrd
- 3 Ron Carter
- 4 Jack Cassady
- 5 Stanley Clarke
- 6 Donald "Duck" Dunn
- 7 John Entwistle
- 8 Jimmy Garrison
- 9 Rich Grech
- 10 Carol Kay
- 11 Cecil McBee

- 12 Paul McCartney
- 13 Charles Mingus
- 14 Suzi Quatro
- 15 Bill Wyman
- Other _____

ACOUSTIC GUITAR
(Please pick one)

- 1 Jan Akkerman
- 2 George Benson
- 3 Dicky Betts
- 4 Luis Bonfá
- 5 Julian Bream
- 6 David Bromberg
- 7 Charlie Byrd
- 8 Roy Clark
- 9 Ry Cooder
- 10 David Crosby
- 11 John Fahey
- 12 Jose Feliciano
- 13 Richie Havens
- 14 Leo Kottke
- 15 Jorma Kokaunen
- 16 Peter Lange
- 17 Taj Mahal
- 18 Carlos Mantoya
- 19 Don McLean
- 20 John McLaughlin
- 21 Joni Mitchell
- 22 Wes Montgomery
- 23 Graham Nash
- 24 Shawn Phillips
- 25 Baden Powell
- 26 Bonnie Raitt
- 27 John Renbourn
- 28 Earl Scruggs
- 29 Andres Segovia
- 30 Bola Sete
- 31 Stephen Stills
- 32 Gabor Szabo
- 33 James Taylor
- 34 Doc Watson
- 35 Josh White
- 35 Neil Young
- Other _____

ELECTRIC GUITAR
(Please pick one)

- 1 Jan Akkerman
- 2 Chet Atkins
- 3 Rainer Bauman
- 4 Chuck Berry
- 5 Mike Bloomfield
- 6 Charlie Christian
- 7 Eric Clapton
- 8 Larry Coryell
- 9 Al DiMeola
- 10 Charlie Daniels
- 11 Fred Frith
- 12 Ax Genrich
- 13 Jerry Goodman
- 14 Jimi Hendrix
- 15 John Lee Hooker
- 16 Albert King
- 17 B.B. King
- 18 Volker Kriegel
- 19 Alvin Lee
- 20 Frank Marino
- 21 John McLaughlin
- 22 Ted Nugent

- 23 Jimmy Page
- 24 Andy Powell
- 25 Django Reinhardt
- 26 Donald Roeser
- 27 Terje Rypdal
- 28 Carlos Santana
- 29 Mel Travis
- 30 Robin Trower
- 31 Phil Upchurch
- Other _____

VIOLIN
(Please pick one)

- 1 Vassar Clements
- 2 Papa John Creach
- 3 Jerry Goodman
- 4 Sugar Cane Harris
- 5 Mik Kaminski
- 6 Jean-Luc Ponty
- 7 Raymond Shulman
- 8 Michal Urbaniak
- 9 Michael White
- Other _____

FLUTE
(Please pick one)

- 1 Ian Anderson
- 2 Chris Hinze
- 3 Paul Horn
- 4 Bobbi Humphrey
- 5 Rahsaan Roland Kirk
- 6 Yusef Lateef
- 7 Jayson Lindh
- 8 Charles Lloyd
- 9 Herbie Mann
- Other _____

MISCELLANEOUS
(Please pick one)

- 1 Airtó [percussion]
- 2 Alex [baglama]
- 3 King Biscuit Boy [harmonica]
- 4 Paul Butterfield [harmonica]
- 5 Alice Coltrane [harp]
- 6 Bob Dylan [harmonica]
- 7 Mike Edwards [cello]
- 8 Dana Gillespie [legs]
- 9 Chuck Mangione [flugelhorn]
- 10 John Mayall [harmonica]
- 11 Roscoe Mitchell [flugelhorn]
- 12 John Sebastian [harmonica]
- 13 Ravi Shankar [sitar]
- 14 Dum Um Romeo [percussion]
- 15 Roy Wood [everything]
- Other _____

BEST FEMALE VOCALIST
(Please pick one)

- 1 Roberta Flack
- 2 Pheobe Snow
- 3 Urszula Dudziak
- 4 Joni Mitchell
- 5 Anne Murray
- 6 Maria Muldaur
- 7 Bonnie Raitt
- 8 Ella Fitzgerald
- 9 Carmen MacRae
- 10 Cleo Laine
- 11 Flora Purim
- 12 Genevieve Waite
- 13 Bette Midler
- 14 Nina Simone
- 15 Fontella Bass
- 16 Buffy St. Marie
- 17 Barbara Streisand
- Other Kolac

BEST MALE VOCALIST
(Please pick one)

- 1 Robert Plant
- 2 John Laughton
- 3 Ray Charles
- 4 Leon Thomas
- 5 Stevie Wonder
- 6 Andy Bey
- 7 Harry Nilsson
- 8 Peter Gabriel
- 9 Paul Anka
- 10 Bob Dylan
- 11 David Bowie
- 12 Mick Jagger
- 13 Dave Mason
- 14 Jack Bruce
- 15 Paul McCartney
- 16 Shawn Phillips
- 17 Rod Stewart
- 18 Roger Daltrey
- 19 Phil Proctor
- 20 Gino Vanelli
- Other _____

BEST COMEDY GROUP
(Choose the one Best Comedy Group. No individual comedians, please.)

- 1 Abbott & Costello
- 2 Ace Trucking Company
- 3 Burns & Schreiber
- 4 The Committee
- 5 Conception Corporation
- 6 Firesign Theater
- 7 Laurel & Hardy
- 8 The Marx Brothers
- 9 Monty Python
- 10 National Lampoon
- 11 Reiner & Brooks
- 12 Rowan & Martin
- 13 The Smothers Brothers
- 14 Stiller & Meara
- 15 Tim & Pat
- Other Three Stooges

BEST CHICAGO GROUP
(Pick the one Best Group now working and based in Chicago)

- 1 Art Ensemble of Chicago
- 2 Baraboo
- 3 Bazoomie Loodeaz
- 4 Bozo
- 5 Bran' Spankin'
- 6 Blind Jim Brewer
- 7 Jimmy Dawkins Bluesband
- 8 Willie Dixon All-Stars

- 9 Dungeon Butter
- 10 Eddie Boy Band
- 11 Flock
- 12 Bob Gibson
- 13 Goodfoot
- 14 Graced Lightning
- 15 David Gross
- 16 Eddie Harris
- 17 J.B. Hutto
- 18 Love Craft
- 19 Bonnie Koloc
- 20 Kracker

- 21 Medusa
- 22 Mirage
- 23 Rob. Mitchell Jazz Orch.
- 24 Moksha
- 25 New Dooley Band
- 26 New Plutonian Space Ens.
- 27 Orbit
- 28 Pentwater
- 29 Pezband
- 30 John Prine
- 31 Bob Reidy Bluesband
- 32 Dave Remington Band

- 33 Judy Roberts Trio
- 34 Jim Schwall Band
- 35 Skyfarmer
- 36 Son Seals Bluesband
- 37 Stange Axis & Skins
- 38 Shadowfax
- 39 Streetdancer
- 40 Styx
- 41 Sun
- 42 Wilderness Road
- 43 Mighty Joe Young
- 44 Zazu
- Other _____

BEST LIVE CONCERT ARTISTS

Pick 3 of the best live concert performers of 1975 that have performed live in the Chicago area during the past 12 months. Write the names in the proper space on the ballot.

BEST RECORDING ARTISTS IN 1975

Pick 3 of the best recording artists of 1975 and write their names in the proper space on the ballot. (Use Choice 33 1/3 artists or those of your own preference.)

BEST EUROROCK GROUP

The following is an extremely brief list of European Rock and Jazz groups. You may select any of the following groups as best Eurorock Group or you may choose any that are played on **Sounds from Across The Big Swamp** or any of your own preference. Please choose 3 of your favorite Eurorock Groups and write their names on the ballot in the proper category

- KHAN
- IBLISS
- TIME
- GORILLA
- BMS
- JAZZ CARRIERS
- LABAT
- SLAP HAPPY
- LINDENBERG
- A. STIVELL
- EMTIDI
- HOLDERIN
- COSMIC JOKERS
- PELL MELL
- 69
- KLAUS SCHULZE
- BALTIK
- GIFT
- WIND
- DZYAN
- EPSILON
- SBB
- MINI
- ANGE
- AME SON
- ILLES
- METRO
- PAZOP
- HECTOROCK
- KROCDIL
- PINGUIN
- SOLUTION
- LOLITA

- GEMINI
- COUER MAGIQUE
- BERGUNDY
- SPERMULL
- BLUES EFFECT
- PFM
- JANE
- LAVA
- XHOL
- DR DOPO JAM
- ROUNDHOUSE
- ALEX
- SYSTEM
- WALLENSTEIN
- FRANZ K
- TRIANGLE
- LIMBUS 4
- GASH
- JOY UNLIMITED
- T & T
- REACTION
- LILAC ANGELS
- KRAAN
- NEKTAR
- NOVALIS
- ROCKY'S FILJ
- EXMAGMA
- FAUST
- NEOTON
- ELOY
- NEW TROLLS
- RANDY PIE
- E. FROESE

- KATHARGO
- FRANTIC DWARF
- CLUSTER
- FOCUS
- PARADOX
- EX OVO
- TRIUMVERAT
- HAMEL
- BRAIN BOX
- NEU
- PASSPORT
- MYTHOS
- SOLAR PLEXUS
- ETC
- BRASSY BREW
- ATLANTIS
- CLUSTER
- SATIN WHALE
- SECRET OYSTER
- HARMONIA
- SCORPIONS
- PANTA RET
- FRUMPY
- GURU GURU
- OMEGA
- KOLECTIV
- DAY OF PHOENIX
- OUT OF FOCUS
- MIDNIGHT CIRCUS
- KIN PING MEH
- AMON DUUL II
- GURU GURU
- SAMETI

THE BEST OF TRIADS CHOICE

Here are all of TRIAD'S CHOICE 331/3's from the past year. Select 10 of the Best Albums from this list and enter the numbers on the Ballot. (No alternate selections please.)

- 1 ISIS Isis
- 2 UFO Phenomenon
- 3 HEARTSFIELD Wonder of It All
- 4 MINNIE RIPPERTON Perfect Angel
- 5 EPITAPH Outside the Law
- 6 STEVIE WONDER Fulfillingness' First Finale
- 7 MAHOGANY RUSH Child of the Novelty
- 8 TANGERINE DREAM Phaedra
- 9 ENO Here Come the Warm Jets
- 10 JERRY GARCIA Garcia
- 11 REFUGEE Refugee
- 12 LOCOMOTIV GT Locomotiv GT
- 13 TRIUMVERAT Illusion on a Double Dimple
- 14 BAD COMPANY Bad Co.
- 15 DAVID BOWIE Diamond Dogs
- 16 GRATEFUL DEAD From the Mars Hotel
- 17 JIM CAPALDI Whale Meat Again
- 18 NEIL MERRYWEATHER Space Rangers
- 19 RICK WAKEMAN Journey to the Center of the Earth
- 20 KANSAS Kansas
- 21 GEORGE DUKE Faces in Reflection
- 22 NEKTAR Remember the Future
- 23 SPOOKY TOOTH The Mirror
- 24 JOE COCKER I Can Stand a Little Rain
- 25 STYX Man of Miracles
- 26 MIKE OLDFIELD Hergest Ridge
- 27 STATUS QUO Quo
- 28 JAMES GANG Miami
- 29 BLOOD SWEAT & TEARS Mirror Image
- 30 RORY GALLAGHER Irish Tour '74
- 31 STEPPENWOLF Slow Flux
- 32 LINK WRAY Link Wray Rumble
- 33 BONNIE KOLOC You'll Love Yourself in the Morning
- 34 CHICK COREA Return to Forever
- 35 GENTLE GIANT The Power and the Glory
- 36 CARAVAN & the New Symphonia
- 37 ROBERT MASON Stardrive
- 38 HAWKWIND Hall of the Mountain Grill
- 39 GILL EVANS Music of Jimi Hendrix
- 40 DAVID BOWIE Live
- 41 COVEN Blood on the Snow
- 42 HERBIE HANCOCK Thrust
- 43 TRAFFIC When Eagle Flies
- 44 EMERSON, LAKE, AND PALMER Ladies & Gentlemen
- 45 WHO Odds & Sods
- 46 JOHN LENNON Walls & Bridges
- 47 RUSH Rush
- 48 SARAH KERNOCAN Beat Around the Bush
- 49 NUTZ Nutz
- 50 ZAPPA/MOTHERS/ROXY & ELSEWHERE Elsewhere
- 51 SANTANA-COLTRANE Illuminations
- 52 COCKNEY REBEL Psycho Modo
- 53 JEFFERSON STARSHIP Dragonfly
- 54 FAIRPORT CONVENTION Movable Feast
- 55 DAVE MASON Dave Mason
- 56 SANTANA Boraletto
- 57 GEORGE DUKE Feel
- 58 BARRY MILES & Silverlight
- 59 JETHRO TULL War Child
- 60 ELECTRIC LIGHT ORCHESTRA Eldorado
- 61 TOMITA Snowflakes Are Dancing
- 62 LEO KOTTCHE Dreams and All That Stuff
- 63 FIRESIGN THEATER Everything You Know is Wrong
- 64 SUPERTRAMP Crime of the Century
- 65 KIKI DEE Got the Music in Me
- 66 JOHN SEBASTIAN Tarzana Kid
- 67 MIKE MCGEAR Mike McGear
- 68 SPLINTER The Place I Love
- 69 MONTROSE Paper Money
- 70 MOODY BLUES Greatest Hits
- 71 ELTON JOHN Greatest Hits
- 72 STANLEY CLARKE Stanley Clarke
- 73 KRAFTWERK Autobahn
- 74 GOODMAN-HAMMER Like Children
- 75 MARDIN/HARRIS The Prophet
- 76 JONI MITCHELL Miles of Aisles

- 77 POCO Cantamos
- 78 WISHBONE ASH There's the Rub
- 79 CHARLIE DANIELS Fire on the Mountain
- 80 SHAWN PHILLIPS Furthermore
- 81 JOHNNY WINTER John Dawson Winter III
- 82 GENESIS Lamb Lies Down On Broadway
- 83 PFM Cook
- 84 DEEP PURPLE Stormbringer
- 85 BILLY COBHAM Total Eclipse
- 86 MILES DAVIS Get Up With It
- 87 BRIAN AUGERS OBLIVION EXPR. Live
- 88 NTU w/ GARY BARTZ Singarella
- 89 DONOVAN 7-Tease
- 90 JRR TOLKEIN The Hobbit
- 91 BLACKBYRDS Flying Start
- 92 DANA GILLESPIE Ain't Gonna Play No Second Fiddle
- 93 HORSLIPS Dance Hall Sweethearts
- 94 GEORGE HARRISON Dark Horse
- 95 CAMEL Mirage
- 96 YES Relayer
- 97 JADE WARRIOR Floating World
- 98 PHOEBE SNOW Phoebe Snow
- 99 ERIC BURDON Sun Secrets
- 100 AMON DUUL 2 Hijack
- 101 ROXY MUSIC Country Life
- 102 GRYPHON Red Queen to Gryphon 3
- 103 CECILIO & KAPONO Cecilio & Kapono
- 104 DAN FOGELBERG Souvenirs
- 105 NEKTAR Down to Earth
- 106 IRON BUTTERFLY Cross Collateral
- 107 PASSPORT Blood On the Tracks
- 108 BOB DYLAN Winterlight
- 109 OREGON Soon Over Babaluma
- 110 CAN Rufusized
- 111 RUFUS OLYMPIC RUNNERS
- 112 OLYMPIC RUNNERS Put the Music Where Your Mouth Is
- 113 BABE RUTH Babe Ruth
- 114 ALVIN LEE In Flight
- 115 BAKER-GURVITZ Baker-Gurvitz Army
- 116 SPARKS Propoganda
- 117 JOE WALSH So What
- 118 DAVID ESSEX David Essex
- 119 OZARK MOUNTAIN DAREDEVILS It'll Shine
- 120 RAY MANZAREK Out of Control
- 121 ZAZU Zazu
- 122 CHICK COREA No Mystery
- 123 LUCIFER'S FRIEND Where the Groupies Killed the Blues
- 124 STRAWBS Ghosts
- 125 AL STEWART Modern Times
- 126 MELISSA MANCHESTER Melissa
- 127 ROBIN TROWER For Earth Below
- 128 JEREMY STEIG Temple of Birth
- 129 HOWARD ROBERTS Equinox Express Elevator
- 130 PASADENA ROOF ORCHESTRA Pasadena Roof Orchestra
- 131 HENRY GROSS Plug Me Into Something
- 132 LED ZEPPELIN Physical Graffiti
- 133 LOUDON WAINWRIGHT III Unrequited
- 134 RICHARD TORRENCE Belle of the Ball
- 135 ENTWHISTLE'S OX Mad Dog
- 136 GIL SCOTT HERON First Minute of a New Day
- 137 KANSAS Song For America
- 138 NEW WLD. ELEC. CHAM. ENS. Switched On Beatles
- 139 RUSH Fly By Night
- 140 JOHN LENNON Rock & Roll
- 141 CHICAGO VIII
- 142 LABELLE Nightbirds
- 143 LARRY CORYELL The Restful Mind
- 144 LYNRYD SKYNYRD Nuthin' Fancy
- 145 WENDY WALDMAN Wendy Waldman
- 146 TOM SCOTT Tom Cat
- 147 DAVID BOWIE Young Americans
- 148 MAHAVISHNU ORCHESTRA Visions of the Emerald Beyond

- 149 HAYWARD & LODGE Jaybirds
- 150 ALPHONSE MOUZON Mind Transplant
- 151 OLD & IN THE WAY Old & In the Way
- 152 JIMI HENDRIX Crash Landing
- 153 COMMODORES Caught in the Act
- 154 LEON RUSSEL Will O' the Wisp
- 155 ROBERT HUNTER Tiger Rose
- 156 10CC Original Soundtrack
- 157 STEELY DAN Kathy Lied
- 158 RICK WAKEMAN Tales & Legends of King Arthur
- 159 JEFF BECK Blow by Blow
- 160 RICK & LINDA THOMPSON Hokey Pokey
- 161 TOMITA Pictures at an Exhibition
- 162 ELOY Floating
- 163 AEROSMITH Toys in the Attic
- 164 TANGERINE DREAM Rubycon
- 165 LOVE CRAFT We Love You
- 166 CHUCK MANGIONE Chase the Clouds Away
- 167 HEADHUNTERS Survival of the Fittest
- 168 JUDY COLLINS Judith
- 169 LONNIE LISTON SMITH Expansions
- 170 ARMAGEDON Armagedon
- 171 GEORGE DUKE The Aura Will Prevail
- 172 NATIONAL LAMPOON Gold Turkey
- 173 ROBERT PALMER Sneakin' Sally Thru the Alley
- 174 HAWKWIND Warrior at the Edge of Time
- 175 MIKE GREENE Pale, Pale Moon
- 176 PLEASURE Dust Yourself Off
- 177 TRIUMVERAT Spartacus
- 178 MCCOY TYNER Atlantis
- 179 MONTY PYTHON Matching Tie & Handkerchief
- 180 ATALNTIS Atlantis
- 181 MINNIE RIPPERTON Adventure in Paradise
- 182 JOAN BAEZ Diamonds & Rust
- 183 ELTON JOHN Capt. Fantastic
- 184 STRING DRIVEN THING Mind Your Head
- 185 EMBRYO Surfin'
- 186 MICHAEL URBANIAK Fusion III
- 187 WEATHER REPORT Tale Spinnin'
- 188 SYNERGY Elec. Realizations for Rock Orch.
- 189 ALEXIS KOERNER Get Off My Cloud
- 190 BEE GEES Main Course
- 191 POINTER SISTERS Steppin'
- 192 EDGAR WINTER Jasmine Nightdreams
- 193 JEAN-LUC PONTY On the Wings of Music
- 194 DAVID DANCIOUS Forest of Feeling
- 195 MAHOGANY RUSH Strange Universe
- 196 ROY AYERS A Tear to a Smile
- 197 LOST GONZO BAND Lost Gonzo Band
- 198 JOE BECK Beck
- 199 STEVE STILLS Stills
- 200 WAR Why Can't We Be Friends
- 201 FUNK FACTORY Funk Factory
- 202 FLOCK Inside Out
- 203 CAMEL Snow Goose
- 204 JEFFERSON STARSHIP Red Octopus
- 205 MCCARTNEY & WINGS Venus & Mars
- 206 FRANK ZAPPA One Size Fits All
- 207 BOB DYLAN Basement Tapes
- 208 RANDY PIE Randy Pie
- 209 HEARTSFIELD Foolish Pleasure
- 210 LARRY CORYELL Level One
- 211 JOHN ABERCROMBIE Timeless
- 212 THE TUBES The Tubes
- 213 HUMMINGBIRD Hummingbird
- 214 FREDDIE HUBBARD Liquid Love
- 215 BILLY PRESTON It's My Pleasure
- 216 JAMES LAST Well Kept Secret
- 217 OUTLAWS Outlaws
- 218 JOHN CALE Slow Dazzle
- 219 UFO Force It
- 220 ROGER DALTRY Daltrey
- 221 REO SPEEDWAGEN This Time We Mean It
- 222 FAIRPORT CONVENTION Rising for the Moon

Fill in the numbers or names of your choices in the proper categories on the ballot. If you preferred artists not represented in the listings, enter them on the blank spaces provided in each category heading. Then send in the ballot only to

TRIAD
WORLD ROCK/JAZZ POLL
7428 N. Paulina
Chicago, IL 60626

All ballots must be postmarked no later than October 4th and received no later than October 7th.

Nominating Committee: Lea Antolin, WSDM; Dan Bacin, TRIAD; Saul Smaizys, TRIAD 106 FM; J.J. Quinn, TRIAD, Amy O'Neal, LIVING BLUES; Ron Friedman, WVVX; Patty & Janos, The Great Outside. Many thanks to our many contributors.

THE BEST MUSICIANS (Pick one from each category)

- TRUMPET Your choice (number): _____
Other: _____
- ALTO SAX Your choice (number): _____
Other: _____
- TENOR SAX Your Choice (number): _____
Other: _____
- VIBES Your Choice (number): _____
Other: _____
- PIANO Your Choice (number): _____
Other: _____
- ORGAN Your Choice (number): _____
Other: _____
- SYNTHESIZER Your Choice (number): _____
Other: _____
- DRUMS Your Choice (number): _____
Other: _____
- BASS GUITAR Your Choice (number): _____
Other: _____
- ACOUSTIC GUITAR Your Choice (number): _____
Other: _____
- ELECTRIC GUITAR Your Choice (number): _____
Other: _____
- VIOLIN Your Choice (number): _____
Other: _____
- FLUTE Your Choice (number): _____
Other: _____
- MISC. INSTRUMENTS Your Choice (number): _____
Other: _____
- MALE VOCALIST Your Choice (number): _____
Other: _____
- FEMALE VOCALIST Your Choice (number): _____
Other: _____

BEST CHICAGO GROUP (Pick one)

Your Choice (number): _____
Other: _____

BEST EUROROCK GROUP (Pick 3)

Other: _____
Other: _____
Other: _____

BEST COMEDY GROUP (Pick One)

Your Choice (number): _____
Other: _____

BEST RECORDING ARTISTS (Choose 3)

Name: _____
Name: _____
Name: _____

BEST CONCERT ARTISTS (Choose 3)

BEST CONCERT ARTISTS (Choose 3)

Name: _____
Name: _____
Name: _____

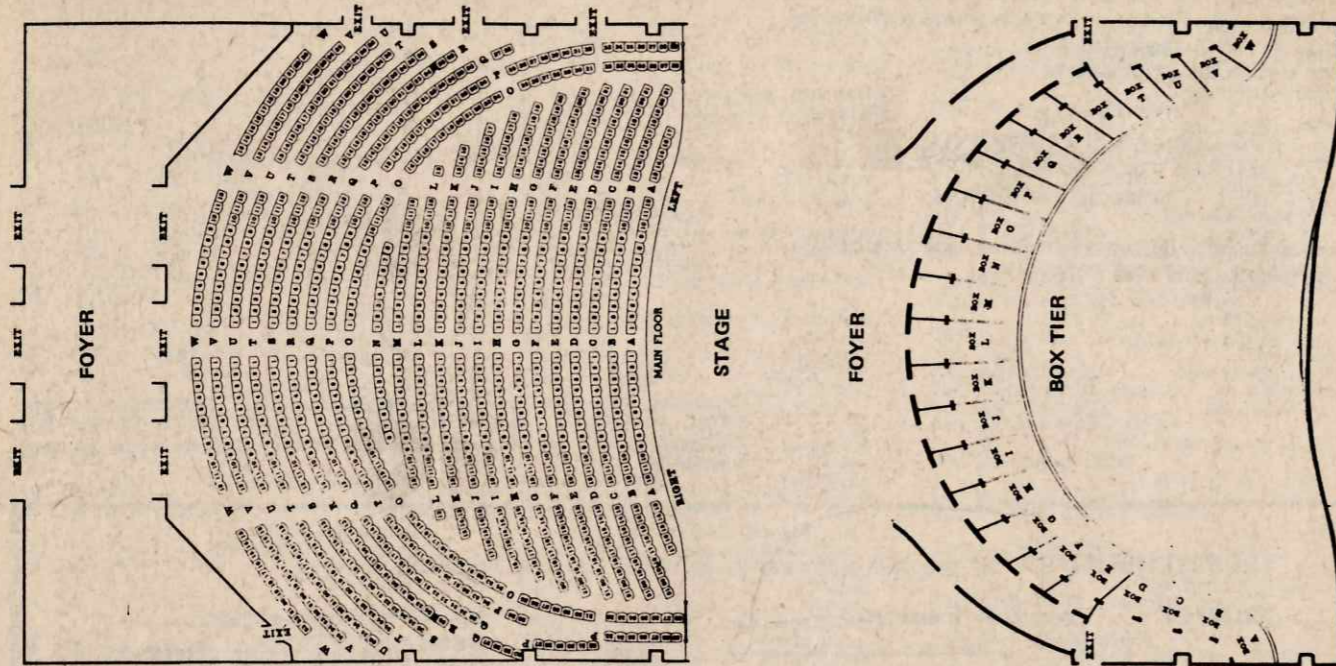
BEST OF TRIAD CHOICE 33 1/3 (Choose 10)

Your Choices (numbers): _____

not valid unless completed

NAME _____
ADDRESS _____
CITY _____ STATE _____
STORE NAME WHERE YOU PICKED UP TRIAD _____

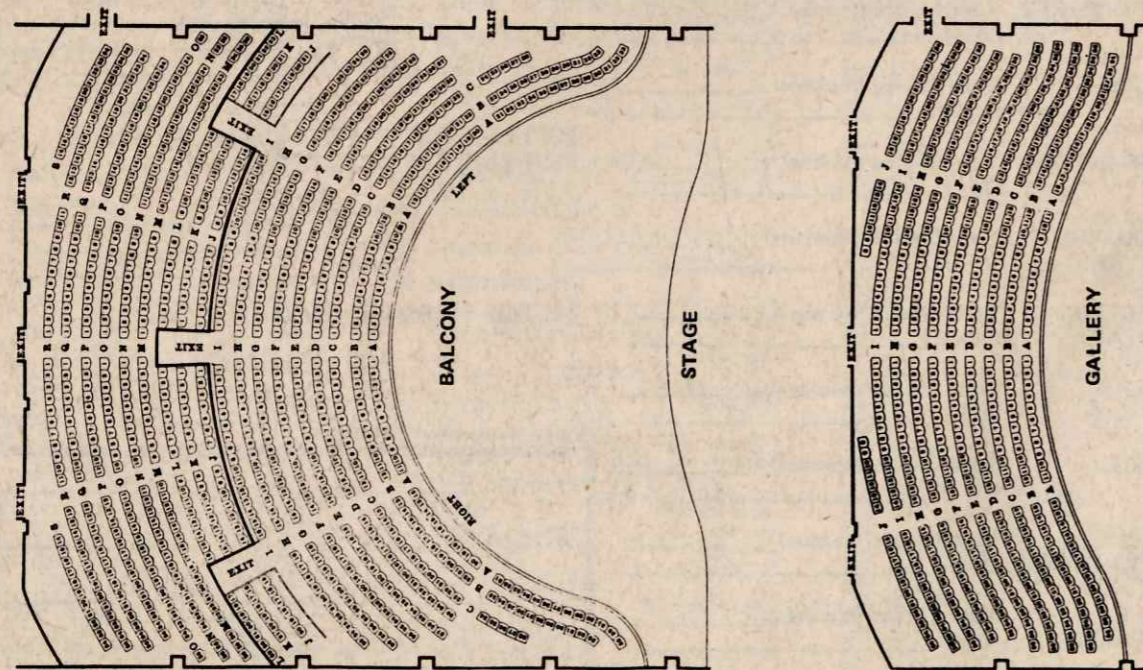
WHERE YOU'RE AT



ORCHESTRA HALL

216 S. MICHIGAN

427-7711



IT'S
HAPPENING
IN
CHICAGO

TRIAD
REVUE

concert

THE ROLLING STONES

Chicago Stadium

Great excitement was generated by the announcement that **Ron Wood** of the **FACES** would be filling in on guitar for the departed **Mick Taylor**. The announcement of a keyboardist would have been anticlimactical had it *not* been **Billy Preston**.

It was hinted, as it had been on the past two tours, that this just might be the last **STONES** tour. This prompted people to make sure they would see the **STONES** in all their final glory.

So, with tickets in hand, people scurried to see what critics hailed as "The Greatest Rock and Roll Band in the World."

The **CRUSADERS** were not meant to open a **STONES** concert, but they played an admirable set of contemporary jazz to a rock and roll audience. You had to pity them for the less than favorable response they received amid shouts of "We want the **STONES**!"

The **CRUSADERS'** set was over within an hour, giving the audience of 20,000 screaming rowdies an hour to become even more keyed up. To relieve tension and provide a bit of entertainment during an otherwise uneventful hour, assorted audience members got into juicy fights, most of which ended with participants escorted horizontally from the arena by the police.

By the time the show began the audience was in a state of near hysteria. All attention was focused on the folding stage that took up nearly half the main floor. The band was covered by a conical curtain extending from the base of the stage to the rafters. The petals of the stage began to unfold, the curtain went up and **Mick Jagger's** head shot out from behind the front petal. The lights went up, and the music began.

Unfortunately, it was impossible to distinguish the vocals. What was audible was distorted. The result was a lot of talent lost in a terrible sound system.

The audience didn't care. They were having a great time watching **Jagger's** antics. In fact, **Jagger** could probably have taken any shithouse band, with some sense of rhythm, dressed them up, called them "the **Stones**," and produced the same effect. The music was virtually unintelligible.

What a thrill it is to recall the huge, inflatable phallic balloon that **Jagger** strode while it spewed confetti on to the audience. And how about the huge inflatable dragon that also spewed confetti onto the audience, and the buckets of water **Jagger** threw afterwards? Who can forget **Jagger** as he swung via rope over the first rows? Is this what years of hard

work have led to: common gimmickry and cheap theatrics? The **STONES** proved that it isn't necessary to be musically creative or to make use of talent anymore. All it takes is a lot of publicity and flashy stunts.

That the **STONES** are "The Greatest Rock and Roll Band in the World" probably doesn't matter much to them, for they are surely one of the richest. They expect to reap \$12 million from their tour: "It's only rock and roll but I like it." For \$12 million, it's nothing much indeed.

John Susman

ROLLING STONES Chicago Stadium

May '72, the eve of the awaited day that **ROLLING STONES** tickets were put on sale, I, like many dauntless rockacruicians waited breathlessly before the local Ticketron outlet in anticipation of scarfing the best Ampitheatre seats. There was good company, wine, and music (an actual **Stones** hit on the radio). "Tumblin' Dice" saw us through the night. All the while, the d.j.'s encouraged ticket campers to stick with it in much the same way the Hunger Hikers were cheered on to a 30-mile finish a month prior.

I realized that evening, while we rock-crazed peasants frolicked the night away: for the first time *our* generation was sacrificing itself for a rock and roll idol in the hope that **Jumping Jack Jagger** might continue to ride the storm and fill the void left by the demise of the **BEATLES** and before them **Presley**. This wasn't merely regression into the grandiose past of the **Stones**. It was vital deification. The **STONES** unexcelled brand of machismo rock was drummed into our heads. It was true **Stones**-mania. The red lips and tongue logo that has come to represent the **STONES**, in a sense, fellatiated a generation that summer.

May, 1975, I'm driving home from work, and hear over **WLS** that the **ROLLING STONES** will be hurling thru Chicago and that tickets were to be placed on sale the next day at the Stadium. I missed the first day of ticket sales but arrived at 10:30 the next morning to find myself sixth in line. CBS sent a crew out to film the masses of fanatical rock fans. When they saw that only 20 or so people had amassed by 11:30, they turned around and headed back. No newsman needs bad copy.

Concert night rolled around as the vans and limousines rolled down the **Ryan**. On the radio: "Someone Save My Life Tonight," "Jive Talkin'" and "Love Will keep us together." A conspicuous absence of **ROLLING STONES**, if one is to overlook the deluge of oldies. It can



PHOTO: MARC GLASSMAN

be said that there was a definite lack of input for the show. No current LP's save *Metamorphosis*, small comfort, and the Atlantic hits volume, smaller comfort. Swarms of cars were rerouted off **Madison** onto three parallel blocks, with banners reading "STONES BOUND."

CRUSADERS aside, **Jagger's** entrance was every bit as grand as could have been anticipated. The six mirrored triangles that formed the backing for the **CRUSADERS'** set unfolded onto a six-pointed star stage. Riding the frontal point was **Jagger**: no swaggering this year. "Honky Tonk Women" began as the star points leveled. The concert started fast and retained its momentum straight through.

On stage with the **STONES** were **Billy Preston** and **Face-on-leave Ron Wood**. Someone commented that the addition of **Wood** was a good move, that ex-member **Mick Taylor** was as fun to watch as clothes in a dryer. But without **Taylor** there was no way the group could perform the magnificent "Love In Vain." But thanks to **Wood**, they did tackle "Wild Horses." I had always thought that **Wood** was too predictable a candidate for the **STONES'** consideration. But he served to augment **Keith Richard**, who had one formidable **Mick Jagger** to play off of.

Too much of the show seemed signed away to the **STONES**, most recent music, all relatively insipid when compared to the era that bore albums from *England's Newest Hitmakers* on through *Beggar's Banquet*. Many of the old generation **STONES** followers would have loved "Tell Me" or "It's All Over Now," but in their place, the audience was treated to "If You Can't Rock Me," "Dance Little Sister," "Rip This Joint," and "Heartbreaker." They lept from one to the next over a two hour span, leaving the audience groping for more.

Billy Preston took to the limelight for two tunes, one obligatory "Outa Space", the other a cut from *It's My Pleasure*. It broke up the show effectively and gave **Mick** the opportunity to establish eye contact with those seated back of the stage. **Wood**, **Richard**, **Wyman** and **Watts** stepped into the role of **Preston's** sidemen and soon after, were once again, the **ROLLING STONES**.

There was nothing desperate about the **STONES** concert. It was merely tangible proof that if you've got it, you've got it.

It was delightful to take in the **Jagger** interview conducted by **Geraldo Rivera** on **ABC-TV**. **Mick** seemed typically bored and jaded. A few weeks later, a news item appeared that **Jagger** got drunk and tore apart a restaurant in **Milwaukee**, once again he was acting like a god damned **ROLLING STONE**. What more can one ask for until the arrival of 1978?

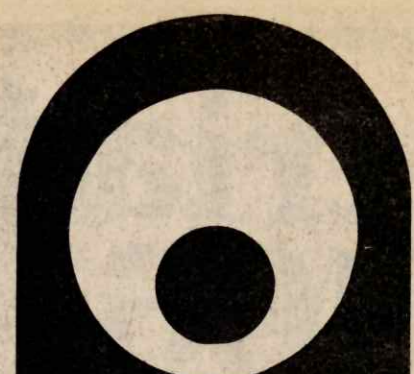
Cary Baker

JOHN PRINE/STEVE GOODMAN Ravinia

For as long as this boy can remember, **Ravinia**, the North Shore haven for music under the summer stars, has presented a Chicago folk night. And 1975 was no exception as **Ravinia** hosted an evening with **John Prine** and **Steve Goodman**, two local boys done good.

Wading our way through the somewhat soggy picnic grounds, we made it to the stage pavillion with seconds to spare, for the once portly, now vivacious **Steve Goodman** was approaching mike no. 1 for the first tune of a very tuneful show. As we made ourselves comfortable in **Ravinia** Pavillion's cushiony seats, the euphonious vibes of **Steve's** superior rendition of **Mike Smith's** "Dutchman" (from the *Somebody Else's Trouble* LP) began to sink in like the balmy warmth of the evening.

It was only a matter of time before the good **Mr. Goodman** broke into some of the newer and brighter moments from his newest **Asylum** album, *Jesse's Jig and Other Favorites*. "Door Number Three", cowritten by **Jimmy Buffett**, highlighted **Steve's** set, a playful, yet urgent, tune de-



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livered with playful, yet urgent finesse by a master at the craft of performing. There was more to the live rendition than the lyrical whimsy of a baker who approaches Monty Hall and *Let's Make a Deal* in "knead of dough." It was the mischievous twinkle in Steve's eye, that magical look that underlines all his tongue in cheek, as well as his tongue out of cheek visions, that yielded the guffaws and applause that night.

Goodman's country blue ragtime prowess on the guitar shone through on "It's a Sin to Tell A Lie", an intimate meeting of axe and artist garnished with

prophetic advice: "Millions of hearts have been broken/Just because these words were spoken." After a few numbers alone, Goodman called on a pair of old friends, **Jethro Burns**, who deftly fingered the mandolin and **Ken Bloom**, who alternated between clarinet and dobro. The threesome built to a swingin' truckstop climax that cleared the air for what was to follow.

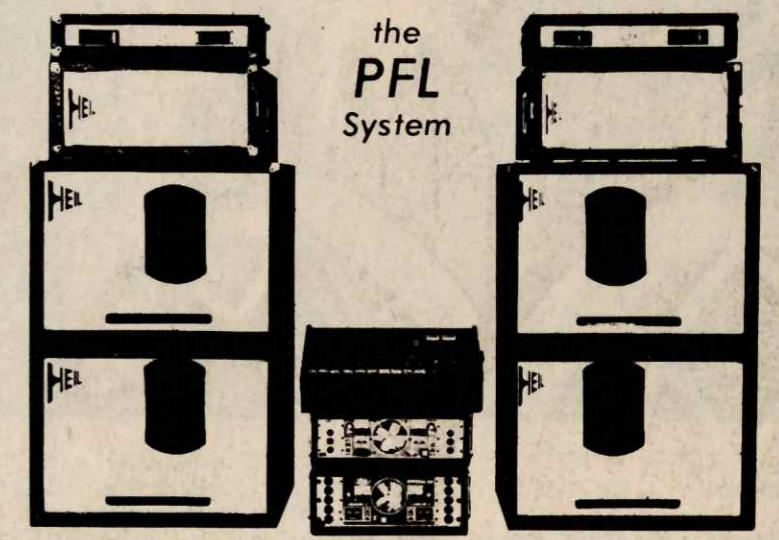
John Prine opened his portion of the show alone and somewhat timidly. Only "Hello In There" and "Sam Stone" garnered any immediate audience response during his solo outing. In a few tunes

time, Prine surprised his fans with a new stage of his performance, the use of back-up musicians onstage. An unlikely prospect in theory, because John can barely bellow above his own guitar playing let alone over a full rock band. But it was fun nonetheless to hear Prine's band inject new fire into winners like "Angel from Montgomery", "Pretty Good," and "Clocks and Spoons." Prine's new band gives Prine and his music a needed shot of adrenalin.

Another summer evening well spent, the toast of Chicago folk at Ravinia. Spiga Matura

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PHOTO: MARC GLASSMAN

SLADE Amphitheatre

Having been completely bowled over by the likes of "Cum On Feel the Noise," "Goodbye T Jane," and "Mama Weer All Crazy Now," I hoped that SLADE wouldn't neglect too many of their "mindless bashing" classics during their Amphitheatre performance.

SLADE tromped onstage about 8:15 PM amid moderately enthusiastic applause. (The real hysteria was probably reserved for the headliners, BLACK SABBATH.) The initial image was predictable yet delightful: Noddy Holder in his black top hat and plaid reflector-laden suspenders; Dave Hill, all five foot six inches of him on elevated shoes; Don Powell in red and white suspenders, and Jim Lea in a white tunic and reflectors.

SLADE's rapport with the audience

commenced immediately with Noddy screeching, "Are you feeling all right tonight?" as Slade launched into "Them Kind of Monkeys Don't Swing," a thunderer from the new album.

Because SLADE was the opener this time around, their set was shorter than usual and consequently the process of getting the crowd to supply its part was more difficult. "Goodbye T Jane" was the first song to generate notable nodding and clapping, but SLADE lost the thread with the next two songs, "Thanks for the Memories" and "How Does it Feel?", both from the new album.

Perhaps SLADE didn't even mind. As listening songs these last two were melodious, accessible, and ultra loud, as promised. But it was the foot stompin' classics that yielded Slade's all too brief moments of audience rapport that night.

Art Collins

ROBERTA FLACK/BLOOD, SWEAT, AND TEARS Washington Park

David Clayton Thomas and BLOOD, SWEAT, and TEARS are back together again and sounding better than ever. A few years back Thomas left the band to make it on his own. After the split, the band just wasn't the same. Now reunited, their recent fine performance proves beyond any doubt that they are the foremost band producing brass-oriented jazz-rock today.

Although the outdoor concert at the Washington Park racetrack was marred by a mediocre sound system and ominous weather, the group came off musically professional, with a good humored attitude and no slick theatrics. Almost all the solos were good. And they certainly delivered on David Clayton Thomas' declaration at the beginning of the set: "We gonna kick ass!"

Maybe it was the horseshoe atmosphere, but Roberta Flack blamed a coming storm for the fact that she had to rush through her set. The sky was clearing, but the distant echo of thunder made Ms. Flack feel that she should hurry her show rather than take her time and leave the audience in a downpour.

Roberta's singing was fine and her band played well. The Mellotron adequately made up the lack of a live string section on many of the songs. But she kept saying she had to move on before it rained. As she did the audience grew less interested in the show.

What the audience finally got was a "quicky" performance. What the audience didn't get was the rapport that makes a live concert.

This is not to say that she was bad. Roberta Flack is undoubtedly a fine singer and a great talent. It's just that her act was so speeded up that her encore looked as if it were part of the last number. In her rush to get through the concert, all spontaneity was lost.

By the way it never did rain.

John Susman

ZAZU Milford Ballroom

The Milford Ballroom? What's that? Well, it's one of the newest rock halls to open up in Chicago at Milwaukee Avenue near Belmont. What better band to open the Milford than ZAZU, Chicago's hottest rockers and BROTHER BAIT, an obscure band that can pack a wallop in a small surrounding.

B. BAIT opened the show (to a 500+ crowd) and played material from an album they're trying to put together. The first number stunned the audience with



PHOTO: ED ROTTINGER

its mixture of fiery electronics coupled with a complementary light show. A surprise came when the harmonic and melodic vocal texture destroyed the cosmic atmosphere they had so beautifully created. They should have let the music explain itself instead of letting lyrics tell of dreams and worlds beyond. "Chariots of the Gods" set forth a similar setting, but, unfortunately, the vocalist reading was too restricted. If he would have phrased the lyrics through an echo to give them a more unreal sound, the song would have come off much better. The finale, "Heaven's Beauty" ended in a jam climaxed by a white strobe pulsating behind the drummer with a blinding flash.

ZAZU strolled onstage in a very casual sense and relieved the tension that B. Bait left. Their material consisted of the entire album (except for "Just Friends") and three new songs. "I Don't Need It" dealt with the rock and roll industry. A "Bopsie" song, at least where the slightly funky vocals come in, its nicely knit by a fast instrumental section which among other things contained screechy sounds from Melnick's synthesizer. "In the Midst of Your Wierd", frequently changed tempo and painted a collage of perhaps the finest music of the night. "Ruler's Crown" was guitarist Paul Ricuper's highlight of the night. The licks he played were astonishing and impressive, especially the ascending passages toward the song's conclusion.

"With You Love," the third new song showed the group playing with the vocals,

singing them in different manners, creating different moods for Paul's fancy guitar work. "Space Polka/On the Edge of Your Wierd/In the Midst of Your Wierd" finished the evening. However, the sequence lacked the spunk and vitality that ZAZU has shown in the past. "Space Polka" showed the constantly smiling Melnick experimenting with rather than playing the synthesizer (Maybe he got carried away). "On the Edge's" short bridge was a duplicate of the album version, yet "In the Midst" wasn't. Marred by two mistakes, it lacked the climactic power a voluptuous synchronization of instrumental artillery should provide. Randy Curlee was early in one entry and that shook things a bit; Lehoczy's drum solo (45 sec.) was disappointing—(He played better the rest of the night than he played here)—and didn't keep the stream of rhythm going; Paul's entrance into the finale was a bar early and hence broke up the structure of the song.

The encore, "Midnight Train" caught me as being the most improved live cut.

Overall, the Milford show provided far better music than you sometimes pay for at the Auditorium or Amphitheatre. ZAZU is shaping up to become a first class group. However, they need a problem audience exposure in order to mature as a performing unit.

George Biernadski

GREENE/SANCIOUS Amazingrace

Modest audiences at Amazingrace had the chance to see and hear two relatively new jazz-rock combos back-to-back: The Mike Greene Band, and David Sancious and his trio.

I accept the fact that comparisons are odious. Nevertheless, anyone who heard the two groups could not help but examine his reactions to each of them. Their presentation one after the other screamed out that they were unafraid

of any comparisons that might be made. And that is because their music evokes qualitatively different emotional responses.

The difference between the emotional content of each group's music is essentially that between contemplation and emotion, between distance and nearness, observation and involvement.

Both groups have recently released first albums and the titles of each lend some insight into what I think are the differences between them. Mike Greene's disc is called *Pale, Pale Moon*; Sancious' is titled *Forest of Feeling*.

Like someone gazing up at the night sky, Greene approaches his music from without. We admire his proficiency, yet I got the feeling the Greene wears the heart of his compositions on his sleeve. We are allowed to see and follow the musical ideas in his songs as they develop. But their transparency remains distant and we feel no real emotional involvement.

Sancious, on the other hand, appears on the stage surrounded by a forest of five different keyboards. He is physically as well as emotionally within his compositions. And he draws the audience in with him.

Here I'm talking about the feeling one gets from the music. Hot or cool. Maybe the difference is best illustrated by comparing the instrumental makeup of the groups. Both Greene and Sancious man the keyboard. But the flavor of Greene's music comes primarily from his vocals and from his introspective, aquatic-sounding saxophones (soprano, alto and tenor).

Greene's music is cool, his vocals are clear and often haunting. His sax conveys sound paintings hel up for our contemplation. He coaxes color from his three horns.

Sancious, on the other hand, conducts a dialogue between his keyboards, elic-

(continued on p. 60)

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DON'T PLAY US CHEAP

Melvin Van Peebles
Shubert Theatre

With book, words, music and direction all by Illinois' superstar, the black granddaddy of them all, Melvin Van Peebles, *Don't Play Us Cheap* opened at the Shubert Theatre July 28. And what an opening it was.

A voice over the loud speakers, declaring that a telegram had arrived from governor Dan Walker, led off the festivities. The gov, the voice proclaimed, had annointed Van Peebles the official "home town boy made good." Next in the line-up, and the only person capable of topping Walker, was PUSH founder (and no small orator himself) the Rev. Jesse Jackson.

By now (20 minutes after the curtain was scheduled to rise) the crowd was ready for the smash hit -- the one supposed to transplant *Hair*, that other Shubert box office hit. The show started and ... and that's when the excitement began to drift downhill. And drifting is all that ever happens in this weakly scripted exercise in party humor.

The plot, reminiscent of Peter Cook and Dudley Moore's film of a few years back, *Bedazzled*, is about two devilish "imps" who turn up Saturday night and try to poop Miss Maybell's party. One "imp" gets it together with Maybell's niece, Ernestine, and forgets about his devils' "acid test", and the other tries and fails. That's about it.

According to the promotional material, *Don't Play Us Cheap* shows

"the realness of Black people's lives with a natural humor that feels very much at home during a regular Saturday night gathering in the Black community." But only stereotype black characters are shown in this disco reality. None of the actors are given material and roles in which to grow, to show some kind of inner truth that people of all cultures could understand. The play depends on the singing and dancing skills of the performers and the desensitized TV soul of the audience.

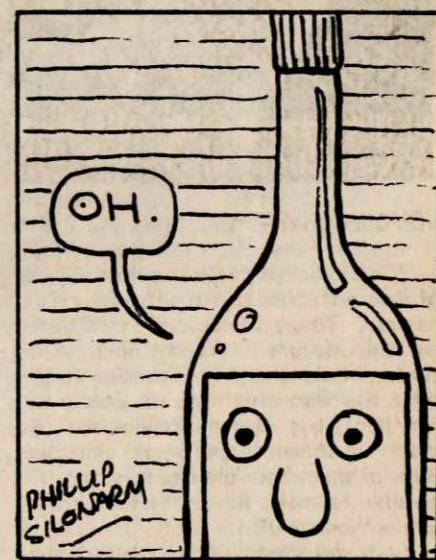
If you're looking for some Black insight and the human insight, forget Van Peebles and the "Sweet Sweetback" one dimensional cartoon dilemma.

Maryjane Osa

Editor's note: *Don't Play Us Cheap* closed August 9 after 11 performances.

TWELVEPIE

BY PHILLIP SILONARM



KEN EHRLICH

(continued from p. 7)

there is no way to translate that intensity. It wouldn't work in our studio. I know we can't carry off bigness, so there's no point in trying to achieve it."

Still, some big names in the hard rock category are now calling Ehrlich as well. They, too, could use a little tender loving care on TV, and they know where they can get it.

"The DOOBIE BROTHERS want to do the show. They're rock and rollers, but they would like people to know their acoustic side better." That show will probably present a 50/50 view of the DOOBIES, half filmed in concert in

Champaign, and ahlf in the local studios. If it works, others of the sort may follow.

Future shows this season include a tribute to producer John Hammond (whose career spans several decades from Billie Holliday to Bruce Springsteen), an original musical *Night Lives*, an hilarious hour with Martin Mull and Flo and Eddie entitled *60 Minutes to Kill* in which they manage to do just that in Pythonesque style, and the *Down Beat Jazz* awards with performances by the winners. Completely musical shows will feature among others THREE DOG NIGHT, Judy Collins, BLOOD, SWEAT & TEARS, with Janis Ian, and the BEE GEES.

Cynthia Dagnal

GREENE/SANCIOUS

(continued from p. 59)

citing just about every emotional response from the organs and synthesizer, and, by the immediacy of the dialogue, from the audience as well.

While Greene coaxes color and imagery from his horns, Sancious draws out feelings from his keyboards; sometimes anger, sometimes whimsy, but always original and good music.

As I said, comparisons are odious and I'm not going to use an orange to judge an apple. But these two groups, because they are so different within the same context of jazz-rock, did make for a rewarding evening of music.

Chuck Berg



LOVE AND DEATH

"Don't look at death as an end. Think of it as a terrific way to cut down on expenses." That's a typical example of the wit and wisdom of Woody Allen, as recorded in his latest film, *Love and Death*. Allen has dealt with heavy subjects in earlier films, but now he tackles the two most significant aspects of existence. Both of them have their terrors, but is it possible to make fun of death? Yes—if you're Woody Allen.

Love and Death, Allen's most polished film, takes place in 19th century Russia, and was filmed, as Woody says, "on location in Hungary." The historical placement gives him unlimited chances to parody Russian literature and movies, most notably both versions of Tolstoy's *War and Peace*.

The madcap enterprise has everything: a family saga, the search for love, a duel, battle scenes, and an attempted assassination of Napoleon. The familiar nebbish (Allen) who bumbles through this charming landscape and acts as its reluctant hero is Boris. Like most intelligent and sensitive young men, Boris is a coward and when the French army comes calling, he has qualms about going to the front. Boris would rather stay home and woo cousin Sonja (Diane Keaton), but the motherland can't be overrun by rich foods and wines, so he's forced to volunteer.

Ms. Keaton is a fine actress, and has been a capable foil for Allen in his last two films, but all is not what it seems. She just doesn't cut the mustard as a comedienne in her own right. She still can't command a comic tone, and should definitely stick to her role as straight man A Gracie Allen, she ain't.

Back to the plot. Boot camp is a disaster for our Slavic Gomer Pyle, who can't march, handle a sword, or load a gun. His regiment is swiftly decimated and receives a keep-up-the-good-work telegram from the czar. Eventually Boris and Sonja marry, and then she comes up with the idea of assassinating Napoleon. Boris botches the job, naturally. Waiting for the firing squad, he has time to muse about death: "I will dwell in the house of the Lord for six months with a option to buy." Poor Boris, even the angel of God doublecrosses him!

This is a relentlessly funny movie. After five films, Allen has finally become camera-wise; *Love and Death* doesn't have that homemovie jerkiness that occasionally marred *Bananas* and even *Sleeper*.

As usual, there are a number of intellectual puns and allusions, including a long dialogue between Boris and his land-holding father which contains every Dostoevsky title, scenes stolen from Chaplin, Bergman, and Fellini, and a line from T.S. Eliot (which Boris rejects as "too sentimental"). Allen's existential flirtation is garnished with jargon-flooded philosoph-

ical discussions, a village idiots' convention, and a mad romp with a delectable damsel, who says Boris is the best lover she's ever had. "Well... I practise a lot when I'm alone," he replies.

What makes Woody Allen funny, exactly? It's a combination of things. There's his skill with the nonsequitur, as illustrated by the opening quote (and there are so many of them). There's also his willingness to make fun of himself, to ridicule his fears, his Jewish background, his sexual inadequacies. Every Allen character is just an exaggerated version of Woody Allen, or so he would have us believe.

The essence of Allen's humor is that he takes our place as the universal loser. Things constantly seem to go wrong in his search for happiness, and while we identify with his predicaments, we don't feel his pain. When he slips on the banana peel, it's funny. When he does it, it hurts.

So long as Allen draws on his role as the engaging loser, his films will be funny, but the danger is that they'll start repeating themselves. While *Love and Death* is a very successful movie, a crafty combination of sight gags and verbal zaniness, it might have benefited if someone else had directed. That's one reason *Play It Again, Sam* was so effective. Woody Allen, great writer and actor that he is, is too Woody Allen to direct Woody Allen.

Here is a comedy that has a few serious messages about war, honor, tyranny, and even love and death. If you enjoy laughing, then see *Love and Death*—twice, if possible. It's the funniest thing since the invasion of Russia.

Chuck Pratt

THE RETURN OF THE PINK PANTHER

Blake Edwards' *The Return of the Pink Panther* is a two hour roller coaster romp (the kiddie variety) thru the '60's spy spoof, where evil triumphs -- for the moment -- because only villains are capable of mastering space age gadgetry. The hero, however, bumbles his way through the simplest of mechanical tasks, an Everyman at the mercy of the machine. In the end Good triumphs when a twist of fate, a lucky sneeze or fall, ultimately causes Evil's fly, and consequently, Evil itself to come undone.

The Pink Panther is a priceless, yet flawed, diamond kept under radar beamed security in a museum located in the mythical kingdom of Lubash. When the Panther was first stolen (1965, *The Pink Panther*), museum authorities called on Inspector Clouseau, a naive yet "lucky" gendarme to recover the

precious stone. When the Panther is again stolen in '75, Clouseau, who has since been demoted to a street beat, is reinstated as inspector and returned to the case.

Clouseau, who naively steps aside whenever the sky falls in and ducks each time the fatal rubber bullets are fired, is played hilariously by Peter Sellers, who leaps, falls, and sneezes his way through the Panther sequel's black slapstick. Sellers as Clouseau has an even more endearing sense of innocence than the Little Tramp. Unlike Chaplin, Sellers, a master of disguise, is free of the stock mannerisms that so often plague a comedian's "vehicle" such as the *Panther* flicks.

The essence of Clouseau is that all the action, all the sight gags, happens to him and not *because of* him. Clouseau is too much of a punching bag to actually bring about the return of the Pink Panther thru his own "delicate adjustments."

The film's main plot is seasoned with spicy sub-plots. When the Panther is lifted by the finest of penny arcade hooks and claws, the culprit leaves a glove bearing a sequined initial, P (the calling card of the Phantom), on its pedestal. The Phantom (Christopher Plummer) then sets out to recover the Panther to prove his innocence in the affair. Another sub-plot springs from the wrath of Police Chief Drefus - Herbert Lom deserves a Smoked Ham for overacting - constant victim of Clouseau's bungling. After losing at Russian roulette with a cigarette lighter - or is it a handgun? - he plots Clouseau's undoing with such feverish intensity that he ends up in a straight



ILLUSTRATION: SCOTT CASSEMAN

jacket, writing "I hate Clouseau" on walls.

Drefus' caricaturization is a prime example of *Return's* biggest flaw, its childishness. The film is little more than a

Mr. Magoo (minus the animation) with supposedly adult appeal, and its script shows as much intelligence as the Clouseau character.

If laughter is the noblest form of cruelty, then some of slapstick's most severe blows are dealt here. Doors repeatedly slam in the face of a museum guard as his cohorts chase P up the museum stairs after discovering the theft. Also the Phantom pumps information from a grizzled Lubashian tipster by squeezing the old man's fingers till they break, one by one.

Return's violence recalls the tradition of Saturday morning cartoons. Whenever a bomb goes off, the camera pans to a victim smoldering in powder burns.

Return's plot is so thin that the script pokes fun at it: Clouseau's beat is Paris and his accent French, but not so that of his countrymen, who speak veddy Britishly. Clouseau uses the word "minkey" (monkey in garbled Gallic English). Drefus doesn't comprehend Clouseau's French butchering of the word: "It's monkey, you fool! Monkey!" If we can't believe Clouseau's accent, what can we believe?

The film's ultimate flaw is its lack of credibility, even as fantasy. In fact, the only thing that rings true about this cheezy cartoon is the stunning animation that graces its credit flashes. Blake Edwards missed the boat on this one. Good fantasy needs some measure of believability, but the *Panther's* fly is undone, as is the *Panther*.

J.J. Quinn

SUMMER DANCES AT MO MING

On a warm summer evening not long ago, 80 people gathered in a former church to encounter five *Dances for a Summer Evening*. Among the dancers on the program that evening was Sarah Singleton, choreographer and former soloist with New York's Paul Sanasardo Dance Company.

"Selling Out," humorous comment on 20's and 30's film star chic, opened the program at Mo Ming that night. It was choreographed by Sarah Singleton, danced by her along with Lynn Colburn, Donna Mills, Jessie Weinstein, and Beverly Williams, and featured a music collage of Laura Nyro, Bix Beiderbecke, Benny Goodman, and Franz Liszt numbers. Unfortunately, Mo Ming's sound system was stolen the week before, and the sound

track had to be played on a borrowed tape recorder.

Ms. Weinstein choreographed the second piece, a trio titled "Old Masters," to an eerie flute solo by George Crumb. The three dancers were subtly connected by the music, but each seemed to be dancing different thoughts. Ms. Singleton inched along a wall like a sticky spider with webbed feet. All the dancers seemed hung in time. The audience was very still.

A two-part work by Singleton, "Real Minks" and "Blue Minks" had a rather puzzling beginning. The interpretation by each of the soloists relayed a connected feeling. Sadness and struggle was apparent in each part of the piece. Ms. Weinstein's character in "Real Minks" moved in one dimension with a slinky style. Willa Kahn, who is currently a soloist with Sanasardo's company and appeared as

guest artist in this concert, brought an expressive force to "Blue Minks." Moving in a zig-zag pattern, she sailed through the combinations, at each juncture contacting the audience with her eyes and the assertiveness of her body. Minks is also Minx?

The rest of the program consisted of a piece by Lynn Colburn set to Stravinsky music, and "Density," a solo by Donna Mills. As a whole, the concert contained sparkling performances and incisive choreography. And the absence of male dancers, was not missed. It was rather refreshing. Because of the shortage of male dancers, most men with training stand an excellent chance of getting work in New York, so there aren't many good ones left for the regional centers like Chicago. The unity in feeling of the women dancers created a positive environment.

Maryjane Osa



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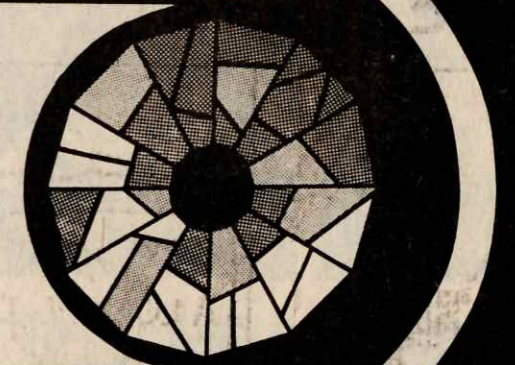
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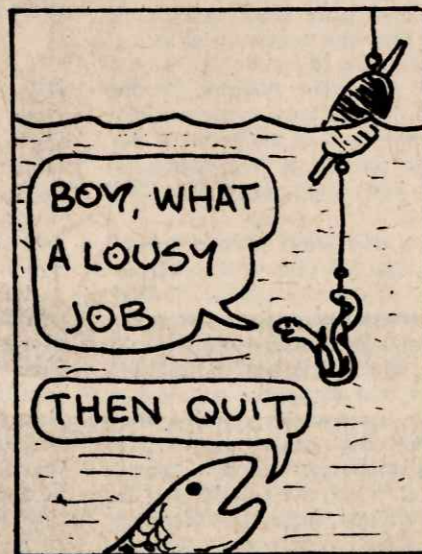
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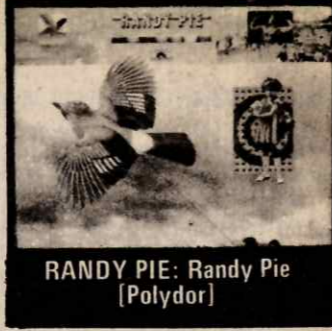




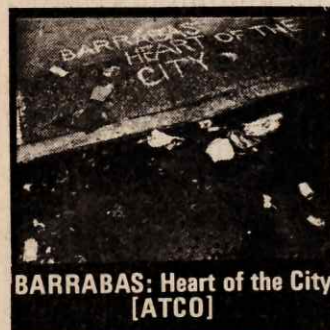
KRAFTWERK: Ralf & Florian
[Vertigo]



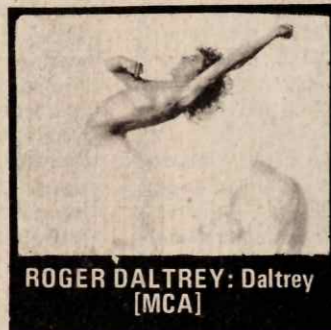
GENTLE GIANT: Free Hand
[Capitol]



RANDY PIE: Randy Pie
[Polydor]



BARRABAS: Heart of the City
[ATCO]



ROGER DALTREY: Daltrey
[MCA]

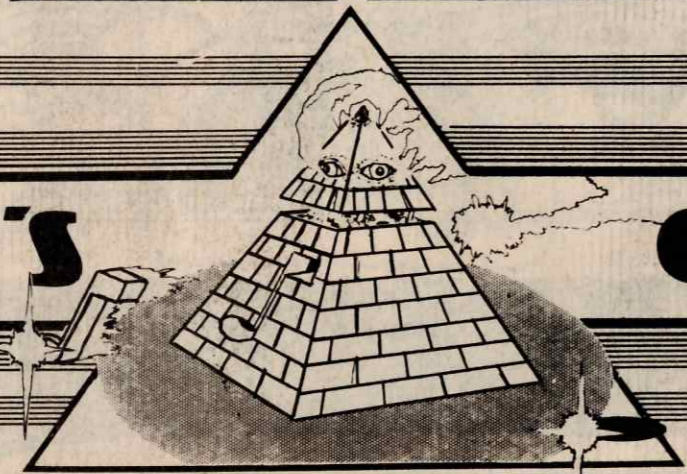


JEFFERSON STARSHIP: Red Octopus
[Grunt]



JEAN LUC-PONTY: Upon Th Wings of Music
[Atlantic]

TRIAD'S



CHOICE



TUBES: The Tubes
[A&M]



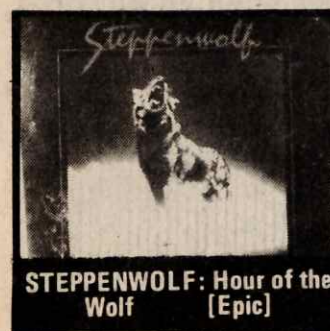
LARRY CORYELL: Level One
[Arista]



Cannonball Adderley: Phoenix
[Fantasy]



UFO: Force It
[Chrysalis]



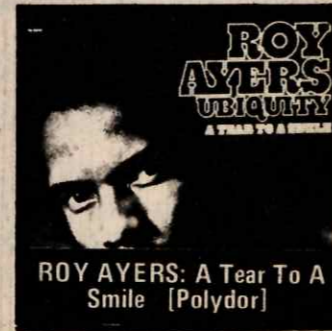
STEPPENWOLF: Hour of the Wolf
[Epic]



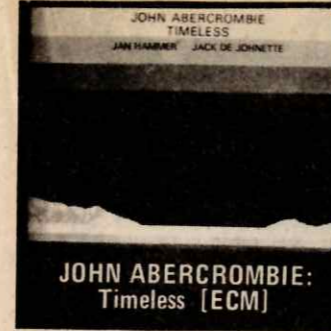
REO: This Time We Mean It
[Columbia]



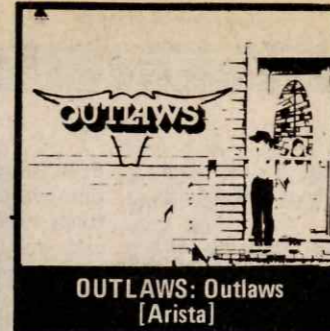
HEARTSFIELD: Foolish Pleasure
[Mercury]



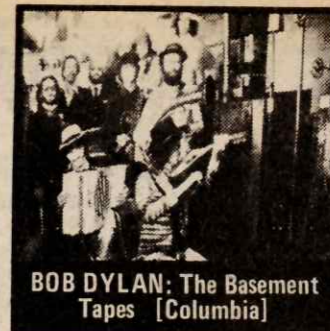
ROY AYERS: A Tear To A Smile
[Polydor]



JOHN ABERCROMBIE: Timeless
[ECM]



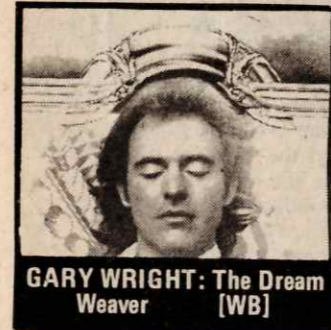
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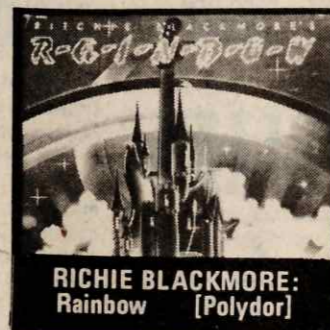
BOB DYLAN: The Basement Tapes
[Columbia]



FRANK ZAPPA: One Size Fits All
[Disc Reet]



GARY WRIGHT: The Dream Weaver
[WB]



RICHIE BLACKMORE: Rainbow
[Polydor]

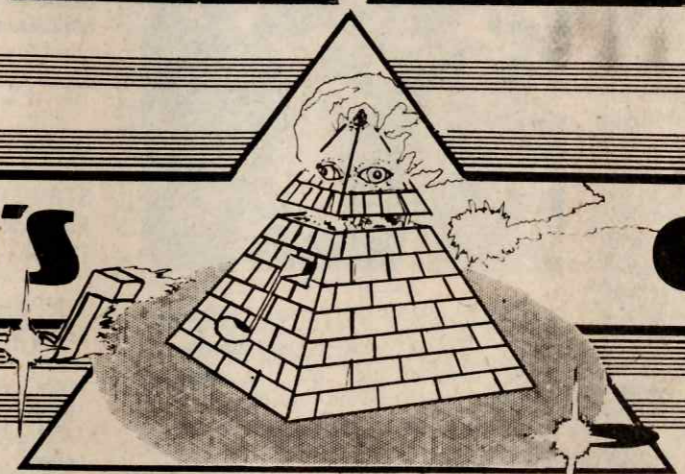


OHIO PLAYERS: Honey
[Mercury]



HUMMINGBIRD: Hummingbird
[A&M]

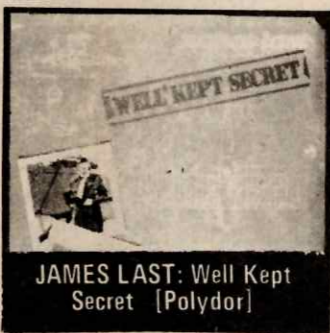
TRIAD'S



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PROCOL HARUM: Procol's Ninth
[Chrysalis]



JAMES LAST: Well Kept Secret
[Polydor]



FREDDIE HUBBARD: Liquid Love
[Columbia]



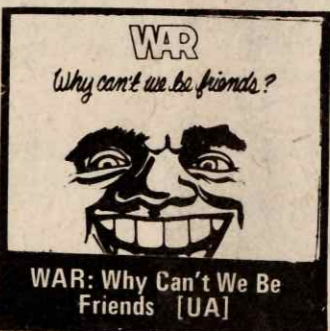
FAIRPORT CONVENTION: Rising for the Moon
[Island]



ARMAGEDON: Armagedon
[A&M]



RONNIE FOSTER: Chesire Cat
[Blue Note]



WAR: Why Can't We Be Friends
[UA]



JETHRO TULL: Minstrel in the Gallery
[Chrysalis]

AMON DUUL 2: Made in Germany
[ATCO]

CAT STEVENS Greatest Hits (A&M)

Cat Stevens began his career at age 17. He was quite a hit in London, but unexpectedly he soon found himself hospitalized with a collapsed lung and a case of tuberculosis that nearly cost him his life.

In 1969 Cat returned to the pop forefront with *Mona Bone Jakon*, hitting his stride a year later with the release of *Tea for the Tillerman* and "Wild World", his first American hit. Four extremely successful albums. His *Greatest Hits* LP leaves no doubt that Stevens is a tremendously successful and talented artist.

"Two Fine People", the only new piece, assures us that Stevens hasn't lost his power as a vocalist and songwriter. Though it does suffer from an overdone choral interlude it's probably his best love song, especially in its use of metaphor: "I love you/Though the stars may fade and mountains turn into sand...I love you though time may change and snowmen sleep in the sea."

"Can't Keep It In" is Cat at his flamboyant best, singing with fiery gust to an intense staccato beat. Included from *Tillerman* are "Hard Headed Woman", and "Wild World", which express Cat's desire for independent women; and "Father and Son", a polished ode to the generation gap.

"Moonshadow" is a comforting tune of enlightenment and inner peace, which, according to Cat, can be found even in the most terrifying physical trials imaginable. "Morning Has Broken", Cat's musical setting of a Victorian poem, offers respect and gratitude with beautifully sophisticated language. "Peace Train" is an optimistic gospel: "Out on the edge of darkness/There rides the peace train... Come and join the living/It's not so far from you." The lyric of "Oh, Very Young" dwells on life's transience; "Oh ver young, what will you leave us this time?/You're only dancing on this earth for a short while."

Cat Stevens' Greatest Hits is an extremely worthwhile purchase, the best of a stellar pianist-guitarist with a most convincing vocal delivery and a shockingly truthful approach to songwriting.

Christine Wolter

HEARTSFIELD Foolish Pleasures (Mercury)

You don't have to look to CSNY, the DOOBIES, or the DEAD anymore if you want country flavored, swing your partner, foot stompin', dance your butt off rock and roll. Cast your eyes homeward,

children, — let Hollyweird sink slowly in the west; Chicago's own HEARTSFIELD is here!

HEARTSFIELD has come up with a nearly perfect and astonishingly confident album. The harmonies are crisp and compelling, the instrumental work is fresh and tight, and every song has the mark of maturity. Here's a band that reversed the trend by settling in California and finding an identity.

FOOLISH PLEASURES



Every cut is a treat. "Another Man Down" mixes strange bedfellows for those who've just got to boogie. HEARTSFIELD mixes country funk with just enough brass and drums to satisfy the disco goers. Yet it does retain distinctiveness. "Drummer Boy" lasts 21 minutes, one less than "Another Man Gone", and feels like a half a second because its fiddle/banjo finale is so happy that you get too caught up to count. "Magic Moods", comes on strong. The opening instrumental theme booms out like wide open spaces. The galloping bass during "Moods", comes on strong. The opening instrumental theme booms out like wide open spaces. The galloping bass during the break takes you right along like gangbusters. The harmonies would do CSNY proud, if not one better, and it just sounds like a hit.

There are no runts in this litter. And HEARTSFIELD has the sound of a band that knows it, too.

Cynthia Dagnal

DIZZY GILLESPIE Dizzy Gillespie's Big 4 (Pablo)

This is the way it was, only better... be bop a la 1975 is Dizzy Gillespie with Ray Brown, Mickey Roker and Joe Pass.

Even today Dizzy is way ahead of his time with his rapid fire notes charging forth to assail the listener. Still, he allows each member of his group to come forth and show his stuff, never overshadowed or overdone by the mastery which is Dizzy Gillespie. Never before has a musician so mastered the trumpet with a style so unique and electrifying with each piece he plays. Just look to "Be Bop" (Dizzy's Fingers) or "Birk's Works" for a demonstration of two different pieces treated flawlessly in the style of a master. Herein we have swing, be-bop, jazz et. al. in the style of the 40's, the 50's, and the 70's. Joe Pass and Ray Brown provide an excellent foundation on which Dizzy builds his fine, clear tones. There are seven pieces on this album, each of a different style yet all cohesively pulled together by the four players. Truly, not to be missed by even the passing music fan is Dizzy Gillespie and his Big 4.

Lea

STEVE HILLAGE Fish Rising (Virgin)

Fish Rising is the new solo album by Steve Hillage of GONG, the group that recently released *You*. Surprisingly the material here differs greatly from that which GONG threw together in the past.

Whereas GONG strove to freak out the listener with an ear-dazzling mirage of wild stories and fables which occasionally reached heights of weirdness—Parlez vous MAGMA—Hillage has taken a passive stand and produced a musically appealing record. There is a concept story on the inner sleeve, but, fortunately it's understandable, a far cry from GONG's past work.

Fish Rising contains a dose of everything: space rock, glimpses of jazz, an acoustic set, plenty of heavy guitar, and many flowing parts that are spiced perfectly with guitar and occasionally mellow lyrics. The vocals, when they surface, blend well with the music, not standing out as if they were a different part of the record. (Again, GONG and MAGMA come to mind.)

The music definitely has planned bases. It's tighter, and hence, more cosmic. There are a number of suites which some times jump chaotically from one theme and style to another, but this is the only major problem in *Fish Rising*. I hope this album will serve as a future reference point from which GONG will continue to grow.

George Biernadski



STEPHEN STILLS Stills (Columbia)

Listen! How many times have we been told to do just that. Well, that's what I want you to do now. I've often wondered the direction that C.S.N. and Y. would have taken if they had stayed together. But with all the solo albums, the short resurrection, the jams, and all the other attendant crap, I've come to the conclusion it really doesn't matter.

Stephen Stills has developed his style to the point where this album, *Stills*, is solid and tasty. Much of the music does have the old sound, but that, I think, has more to do with his influence on the original group than with its influence on his music. If you're a Stills fan, you'll understand. If not, words won't explain.

The album liner has all the lyrics. Each song is also accompanied by a short rap on its inception and completion. A nice touch.

Stills doesn't get lost in this group of songs. He penned all the songs except one, which was written by Neil Young. The music is balanced without becoming tepid. Obviously, a solo album is meant to showcase one person's talents, and this is the way it is, but not to the point of making Stills seem obnoxious. Skillful arrangement, tasty solos and tight harmonies, all contribute to this album. This is Stephen Stills' finest solo album. The songs on it are extremely likeable and lusty.

Bob Tolan

BEACH BOYS Good Vibrations (Brother/Reprise)

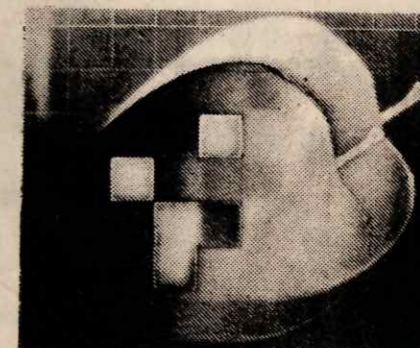
Here's yet another wave in the current flood of BEACH BOY "Greatest Hits" albums, repackaged and reshuffled re-releases geared to extract as many bucks from the public as possible. This time we can excuse the record company bigwigs, for four of the supposedly more "obscure" BEACH BOY songs are cleverly nestled among the standards, those that received AM airplay.

Now even the unenlightened can tune in to the pneumatic strains of: "Sail on Sailor," a nautical *tour de force* that's jumbled lyrics and gentle ponderousness only add to its greatness; "Add Some Music to Your Day," an encyclopedic survey of the harmonic phenomenon featuring vocal creations so ethereal that the tune was once used as background music for a perfume commercial; "Friends," an ode to fraternal affection sprinkled with phantom instrumentalization and innovative modulations; and "Surf's Up," a remarkable lacing of verse configurations and subtle orchestration left over from the time of Brian Wilson's free flow collaborations with Van Dyke Parks.

Although the above cuts, combined with "Good Vibrations" and "Heroes and Villains," comprise in themselves a worthwhile album, Warner has tossed in more goodies like "Do it Again," at the end of which you can hear the BOYS building their studio/garage, "Sloop John B," the words of Carl Sandburg set to a rollicking Brian Wilson tune, plus "Wouldn't It Be Nice," "God Only Knows," and "Caroline No," three scenerios of the boy/girl situation at different stages of maturity. These three simultaneously vivacious and sensitive tunes are adorned with the heavy reverberation and bizarre percussion effects that made *Pet Sound*, their mother album, a distinctive work of art.

If you're only a peripheral BEACH BOY fan, this record, in a soft-sell way, is a good introduction to the group's recent and more meaningful work.

James Molnar



THE GARY BURTON QUINTET WITH EBERHARD WEBER Ring (ECM)

One of the most important aspects of jazz is its ability to touch the listener emotionally and sensuously. It can be joyous or melancholy, passionate or dejected, sophisticated or frivolous. *RING* achieves this with a refreshing approach.

The instrumentation is a bit out of the ordinary. Gary Burton is on vibraharp, Bob Moses on percussion, and on guitar, are two very accomplished musicians: Mick Goodrick, composer of the opening number, "Mevlevia," and Pat Metheny, who is also featured on electric 12-string guitar. Unusual, though, is the presence of two bass players -- Steve Swallow and Eberhard Weber, who wrote "The Colours Of Chloe."

The mood throughout the album is soft and reflective. It is tinged with an Eastern flavor: intricately detailed, yet never overpowering. Two beautiful examples are "Tunnel Of Love" by Mike Gibbs and "Silent Spring" by Carla Bley. To listen properly you must be relaxed so that your mind can fill with the images of *RING*. For those into meditation, this should provide the perfect climate for concentration. Definitely good vibes.

Susan Harrison

RUSS BALLARD Russ Ballard (Epic)

Rock singers come in various shapes and sizes. So do their vocal deliveries. Some are low-pitched and seductive; others are high-pitched and gravelly; and still others are a combination of both styles. Rarely does on vocalist apply virtually every conceivable method of delivery on the same record.

Add to this an ability to handle guitar and piano with finesse, and a talent for grinding out razor-sharp bass figures fortified with precision drumming, and you have an almost complete picture of Russ Ballard. Almost, because Ballard also composes lovely melodies adorned with powerful, yet understandable, lyrics, wrapping them up with nimble producer's fingers (his own, of course) on *Russ Ballard*, his solo debut.

On this disc, Ballard, (for five years and six albums the lead vocalist, and guitarist with ARGENT), rebels against the complex structures of recent ARGENT songs. His collection of steaming rockers, pace slackened boogie tunes, and "sweet-sounding ditties" is a delightful departure.

Russ Ballard is a genuine classic with only one yawner, "You Can Count on Me." "Loose Women" and "You Can Do Voodoo" set the heart beating madly to crunchy rhythms and socking bass lines. "She's a Hurricane" is filled with interesting yet overly mythical imagery, crackling with crisp harmonies and a brisk, crowning guitar solo a la Leslie West. "I Don't Believe In Miracles," previously recorded by ARGENT on their *Encore* LP and by former ZOMBIE (and ARGENT cory) Colin Blunstone on

records

Ennismore, is a delicate piece chock full of sweet harmonies. Unfortunately, this rendition, with its overly dramatic and vibrato-laced vocal delivery, fails to match Blunston's version.

While side one has several tarnished spots, side two is a gleaming goblet of perfection. It opens with "Fly Away," an eloquent statement about a none-too-visionary idealist, who, like the persona in Ray Davies' "Supersonic Rocket Ship," longs for a world where peace and equality abound.

"Danger Zone" is a snarling soul rocker driven hard by a frenetic bass pattern and the same rippling drum figure that made "Come Together" a hit. "Kicks" is the album's gem, if one selection could be singled out for that honor. Here Ballard's sheer guts ooze with grating upper register malevolence: "If you're a lady/ You better watch out/ I'll steal your emotions when there's no one about."

"Venus (Shine Your Light)" rounds out the record in stunning style. "Venus" retains the vitality and lyrical magic of most Ballard compositions, draping a silken melody around a skeleton of simple, yet compelling lyrics. This song is a masterpiece, and for that matter, so is the album.

David Iglow

NEIL YOUNG Tonight's the Night (Reprise)

This album marks a comeback of sorts for Neil Young, a return in direction to his brief moments of brilliance with the BUFFALO SPRINGFIELD and his first solo album. Young's world view, that of a five-year-old kid banging his head against a brick wall, hasn't changed one iota since the days of "Last Trip to Tulsa." He's still scared to death of Alabama lights shining in his face as he "roll[s] another number for the road."

As a solo artist Young seemed the least likely of the Fabricated Four (CSNY) to make a fool of himself. His identity was strong enough to substantiate his act, and his gift for combining slightly out-of-focus lyrics with romantic country pop melodies was enhanced at the beginning by producer Jack Nitzsche (self-adopted West Coast cousin of Phil Spector), who hooked up with Young during Neil's summer '67 hiatus from the SPRINGFIELD. The first solo album, *Neil Young*, a well-played and well-produced assortment of Young tunes. No more, no less.

Two years later, Young tried a new approach, putting together a backup band

of amateurs called CRAZY HORSE and allowing everyone involved the "freedom" to "lay back" (and fall over) by stretching out the simplest of tunes (three verses and a chorus) to nine minutes and beyond, filling up the time with sloppy spur-of-the-moment solos. A jazz band CRAZY HORSE was not; they didn't do that much for rock'n'roll either.

Sloppiness became Neil Young's calling card; even Nitzsche's presence on later albums, *Harvest* and *Time Fades Away*, couldn't pull him together. *Tonight's the Night* marks the reformation of CRAZY HORSE, none the tighter for wear, yet obviously trying to reach for something different under the guidance of maestro Young. Funny how, in hard times, even the lesser lights are looked upon with nostalgic reverence.

The playing here is so pathetic it isn't worthy of garage-band status, and Young, who's lately taken up singing in his own range, is remarkably catatonic throughout the proceedings. What Young needs is voice lessons and a good band. Only then can he merit even the vaguest hint of superstardom.

J.J. Quinn

A MOST MOVING ALBUM

JOE COHEN



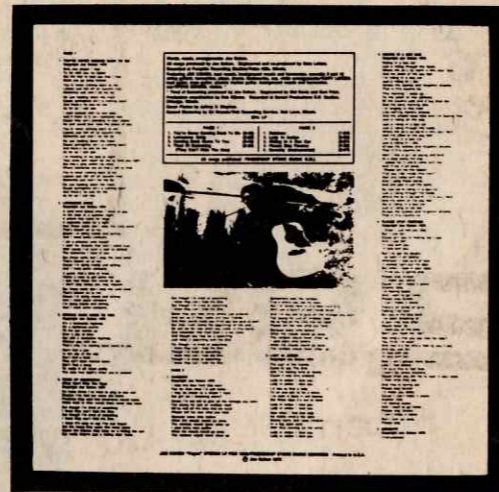
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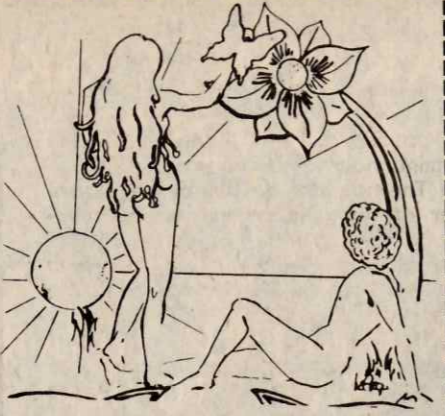
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JOE TURNER
 The Trumpet Kings Meet
 (Pablo)

Toss a coin to decide whether this LP is jazz or blues. On the jazz side, four influential trumpet masters: Dizzy Gillespie, Roy Eldridge, Harry "Sweets" Edison, and Clark Terry. On the blues side, there's big blues shouter (and original rock 'n' roller) Joe Turner and the West Coast guitar of PeeWee Crayton.

Despite the potential of the personnel, *Trumpet Kings* isn't a wholly satisfactory album. All four tunes are slow paced and too long. Turner's still-excellent voice is buried way down in the mix.

Still, there's much worth praise. Putting the trumpet heavies together actually works well. Their styles generally complement each other without becoming boring. And although one might expect this to be a real blare-out, the overall sound is infinitely mellower than anticipated. Finally, there's the bonus of Crayton's tasty guitar, especially on his solo in "Tain't Nobody's Bizness If I Do." He's been overlooked and underrated by both blues and jazz fans. This LP should get him a lot more acclaim.

Amy O'Neal

GEORGIE FAME
 Georgie Fame
 (Island)

Damn, this is a fine album! The finest I've heard in ages. You remember Georgie Fame! Georgie was one of the mellowest of black influenced Britons who captured the charts in the mid '60's. His number one single "Yeh Yeh" (1965) was more musically and vocally akin to jazz than hot rock. Yet, somehow it sold just as well. It was a terribly adult showcase of Goegie's sumptuous, sexy voice with a brass and keyboard combination completely foreign to the electronic and mostly immature rock noises of the period.

Georgie's still adult. He takes his style from old masters, most of whom the current generation of rockers have never heard: Brook Benton; Ray Charles; Mose Allison; Joe Williams; Lambert, Hendricks, & Ross; Oscar Brown Jr.; and Count Basie, who he once toured with. Georgie sings like a man who's played dingy little Soho clubs in London where only devoted fans of black music go. He's a dues paying musician that other musicians talk about admiringly; one of the few who did not sell out to join the rock brigade. Experience oozes out of blues numbers like "Ozone" and the amazing "Survival" which is the most mournful, earthy, and "authentically black" performance I have ever heard from a white artist.

Just as you're about to classify him as a bluesman, "Good Ol' Rock And Roll," which is exactly that (in fine Jerry Lee Lewis/Little Richard style), drives you right off your duff and onto the dance floor with a beat that won't wait and piano pounding sure to get your heart, not to mention your feet, started. Georgie even manages to make reggae sound so jazzy and happy that it too benefits from his strictly grown up approach.

Georgie has been on some rough trips, from cabaret to movie scores, yet, all of that has simply polished what was once mere imitation into the resilient uniqueness that is Georgie Fame. This is

records

not the sort of album that will sell a million copies from Day One. It's already a year old in Britain. Like Van Morrison and performers of that intensity and individuality, Goergie is for "connoisseurs" only. You have to be willing to settle back, be still, and be thrilled. The way this music warms and moves is a thoroughly delightful experience. As the album cover says, "It starts inside." Oooooo, it sure does.

Cynthia Dagnal



GATO BARBIERI
 Alive In New York Chapter 4
 (ABC Impulse)

Gato Barbieri is very hot in Europe, and for good reason. His sax playing is light, effortless, a brightly colored stream of tonalities.

Barbieri's latest album is another installment in the series that began with the unforgettable *Latin America Chapter One*. Overall, Barbieri's style is characteristically European. It has a melodic cabaret approach rather than a raw and sensual sax style favored by Stateside musicians. Barbieri's trademark is a remarkable sensitivity to rhythm and time signatures. With Gato, his timing and silences are almost as important as his tonal phrasing.

Concerning *Chapter Four* of the Cat's story, Gato has left behind the native rhythms of his South American birthplace and is drifting into the realm of American jazz, as epitomized by his cut "Bahia." Although "Bahia," by Demendes, is the only unoriginal cut on the disc, Barbieri takes the basic melody line and improvises around it with staccato bursts and velvet moans that make it utterly sophisticated in a North American way. "Lluvia Azul," the last cut, returns to the brighter, more natural rhythms of South America and the Italian streets that were Gato's second home. Streamlined sexiness and jagged skyline blasts of notes are replaced by free and easy shower of melodic and improvisational scraps.

records

Gato's lineup here is Howard Johnson (flugelhorn, bass clarinet, tuba, and tambourine); Paul Metzke (guitar); Ron Carter (bass); Po Tinho (drums); Ray Armando (congas and percussion); and Eddie Martinez (keyboards), whose sparkling performance on the Rhodes perfectly complements Gato's highly nervous style on the stops and valves.

Chapter Four is no disappointment. I'm really looking forward to Gato's next volume.

Edward Kislaits



MEG CHRISTIAN
 I Know You Know
 (Olivia)

More than a musical product, this album is a political statement. Specifically, it's a declaration of feminism. The fact is that it's propaganda can't really be separated from whatever musical value it has. Meg Christian, whose voice can best be described as efficient, is a singer who decided two years ago to concentrate exclusively on making music for women. The goal was a noble one and, unfortunately, a needed one.

Olivia Records is a completely feminist enterprise, striving to give women musicians access to the recording business, and if you buy this album, you will be assisting them to make more women's music. All the production personnel on *I KNOW YOU KNOW* are women, including rock singer Cris Williamson.

As for the music here, it was, of course, chosen or written for its feminist slant. Meg has even altered the lyrics of a few songs to conform to her philosophy. An example is Rolf Kempf's "Hello Hooray" (which has been done by Judy Collins). Sing's Meg: "We're ready for the rain to fall/ just to fall again/ready for a woman to be born/ only to be born again."

She does do a nice job with Cris Williamson's "Joanna" and even Jimmy Webb's "The Hive," but most of Meg's attempts are dull and uninspiring. This is certainly not revolutionary music.

The title song, written by Meg (as are four of the nine others), is about lesbianism and freedom of sexual choice. Addressed to her mother, the song succeeds because it is honest, and at the same time poetic. But "Ode to a Gym Teacher," a song about an adolescent homoerotic crush falls flat. Meant to be funny, it succeeds only in embarrassing the listener.

Much as I'm in sympathy with the women's movement, I can't say that this music adds to their strength. There is a great deal of promise here, but the propaganda crowds it out.

CHUCK PRATT

KOKO TAYLOR
 I Got What It Takes
 (Alligator)

If there ever was a year to sing the blues, this is the one and it's good to see that '75's hard times are pulling the blues from the slump they've fallen into during the past two years or so. The tiny giants

of the Chicago recording industry, Alligator and Delmark, have come up with two landmark albums that are well worth your attention.



KoKo Taylor's *I Got What It Takes* is the best blues LP from a lady since Etta James made her live recording for Argo some years ago. Guitarists Mighty Joe Young and Same Lawhorn make the record a good one, but Koko herself makes it great. She's picked out some fine songs to record, too, all of them classics by such people as Cadillac Baby, Willie Dixon, Magic Sam, Elmore James and even Koko Taylor. This record is a real improvement over the singles Koko's been doing over the past couple of years. Just listen to "Trying to Make A Living" and you'll see the lady has more balls (musically, of course) than most male artists.

**ALBUM PHOTOS & GRAPHICS
 PUBLICITY PICS**

**TOM
 STYRKOWICZ
 AND ASSOCIATES**

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records

JUNIOR WELLS On Tap (Delmark)

The Kid's back, too, so don't get in his way. Junior Wells' *On Tap* shows just how far he's gone in the ten years since *Hoodoo Man Blues* and is the best he's done since that classic Delmark LP. Junior's blues have taken on a more soulful feeling these days and A.C. Reed's saxophone seems to be playing the same role here as Buddy Guy's guitar did on *Hoodoo Man*. The rest of the band, including Guy's brother Phillip and Sam Lawhorn on guitars, and Johnny "Big Moose" Walker on keyboards flow evenly behind and add flavor to Junior's vocals, while Wells himself is back in rare form with the fire that was lost on his Atco and Mercury LP's of a few years ago. My favorites are "Key to the Highway" and "Mystery Train" but there are no dogs on this record.

It's awful nice to have good Chicago blues back again, especially when they are on local labels like Alligator or Delmark. Maybe things will get rolling a bit and we'll be fortunate enough to hear more of the same.

Jeff Carlson

T.S. HENRY WEBB You are a Star (Dharma)

T.S. Henry Webb never really demanded much from his listeners -- except that they be ready to enjoy the good time he offered them with his musical antics. As a club performer on Lincoln Avenue and elsewhere, Tom Webb had few equals. Oh, lots of people called him a weirdo because of his theatrics, his short hair, and his hat-changing gimmickry. They laughed when he sat down at the piano, but then he took over.

If you don't know the saga of Tom and his former band (now known as EDDIE BOY), hear me well. Circumstances demanded a separation, and Tom retreated to his philosophy while the band got a big recording contract. But those who worried that Tom Webb was gone from the Chicago scene forever can breathe a sigh of relief. The magic man has returned with a solo album on the Dharma label, a well-respected local independent.

For reasons only he knows, Tom has "split" the record in half, putting all his ballads on side one and his more vigorous numbers on two. It's not the variety we've come to expect from him, and it tends to give his record a lopsided effect. Still, the opening tune, "It's My Heart," is a happy and pleasant truckdriver's love song, spotlighting Tom's lyric touch.

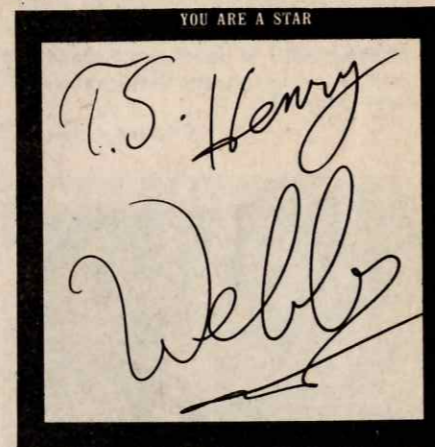
"Here I Sit" is a characteristic Webb monolog, a workhorse tune from his cabaret days which hasn't lost its brooding power. (Tom was sax man for the original FLOCK and he adds that instrument to this ode to green grass.)

My personal favorite on this side is "James Mr. Darling," a musical fantasy (based on *Peter Pan*) about a guy who may or may not have magical powers. "Streetman" abruptly shatters the calm on side one. It's a jivy, jazzy tune that lets Tom become a master of vocal disguise and gives him a chance to perform a stunning mouth organ solo.

Side two begins with the brief homily that give the LP its name, and then opens the doors to the rollicking "Paradise Ball." Using his best Maurice Chevalier voice, Tom conjures up a euphoric carnival atmosphere. True jump-up-and-dance party music, complete with the jolly oompas' of Andy Waterman's tuba. Now, this is the T.S. Henry Webb we know and love. Even if you've never seen the merry madman before, his joy is contagious.

"Key on My Ring" and "Roadway Randy" are fair-to-middling songs, nothing remarkable. (Dan Santer adds some nice banjo licks to the latter, though.) I guess "Randy" qualifies as the

album's only lackluster tune; at any rate Tom's weakest performance. "Majic Man" is another jack-in-the-box from the old days. It's almost a children's song. In fact, I remember Tom once telling me that a good deal of his material is inspired by, or gleaned from, kiddie shows on tv.



On balance, *You're a Star* must be regarded as a success. Recorded at Lake Geneva's Castle Studios, the production isn't always state-of-the-art (Tom's backup personnel are often lost, and there's some fuzzy sound), but it's perfectly acceptable. However, we should hope for

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two things. One is that Tom works up some new material, while continuing his manic-depressive song mixture. The other is that he returns to the club scene, simply because he's a topnotch cabaret performer, and that's where his true strength lies.

Don't be afraid of this record because it's not on a major label. Just get it now, starship troopers!

CHUCK PRATT

RAY THOMAS From *Mighty Oaks* (Threshold)

The lyrics are embarrassing. "The earth is good, who do we abuse it." "Let's try our wings and fly across green meadows hand in hand." "Don't you know that love's the key to open any door." "I want you to see things clearly. I hope you can see the truth. I know there's a hope for all mankind, living under one roof."

Ray Thomas has obviously assimilated a lot from his ex-group, the MOODY BLUES. Like the Moodies, he's pretentious, excessive, and largely predictable.

He utilizes their cosmic whitewash of lush sound presence, (which some people will probably still continue to mistake for musical proficiency).



In all fairness, he does make an occasional effort to deviate from the MOODY BLUES' sound. "Rock A-Bye Baby Blues" is a slide guitar combination of 20s "shoo-ah" music, and James Taylor doing his country bit. "High Above My Head" is a brass rocker with chords similar to Elton John's "Saturday Night's All Right For Fighting."

The lyrical quality never improves, however, any more than Thomas' vocal delivery. He tries to sing his sappy lyrics with a BEE GEE'S vibrato, and the result is enough to curdle milk.

With the exception of the two songs previously mentioned, *From Mighty Oaks* is, for all practical purposes, just another MOODY BLUES album. First is was Justin and Hayward who milked the tired formula, and now Thomas. If all the Moodies members were so comfortable with this same sound, why did they bother breaking up?

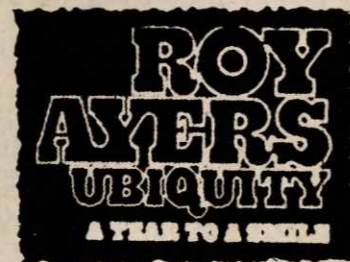
They didn't. All the credits of supporting musicians are lies - it's actually the original Moodies backing the various solo members under assumed names. The ploy is obvious - the group's output now multiplies along with the sales, (since most Moodies fans are sure to buy every album from every individual member). After each royalty check rolls in, the band members all meet in some majestic cave far beneath the earth, divvy up the profits, and congratulate themselves on being the first rock group to succeed with television's spinoff formula.

Art Collins

ROY AYERS UBIQUITY A Tear to a Smile (Polydor)

Tear is another album in the sweet jazz vein that Donald Bryd, Minie Riperton, and virtually every other black artist today seems to be performing. Though all ten tracks are well-executed, only six, "Magic Lady," "Show Us A Feeling," "Time and Space," "The Way of the World," and the title tune will immediately catch your ear.

They feature the sinuous, sensuous vocals of Edwin Birdsong, Debbie Darby, and DeeDee Bridgewater over light California instrumental passages (in a Quincy Jones/CRUSADERS vein) made funky by



Roy Ayer's vibes and ARP. Roy himself gets into the vocal act on "2000 Black" and "The Old One Two." Both are pretty much disco numbers that give bassist William Allen, guitarist Calvin Brown, and electric pianist Onaje Allan Gumbs a chance for a little self-expression.

By the way, Bernard "Pretty" Purdie is the drummer on *Tear*. His professionalism reflects the entire band's. Just in time for summer, this new Roy Ayers album is his best yet.

Clarence Smith

records

EAGLES One of These Nights (Asylum)

I suppose I could say that this album has everything - but there are too many inane arguments that would turn up. So, I won't say it has everything for everyone. Just for some.

THE EAGLES are a unique group. From the release of their first album, they have been categorized, more or less, as a country-rock band. But they are a hell of a lot more than that. They're all super songwriters, musicians and singers. Much of the credit, I'm sure, must go to the person not seen on stage or heard on the albums, Bill Szymczyk, their producer. He brings this album off brilliantly. But no producer, no matter how good, can do more than the talent available to him is capable of performing and that talent is here.

Vocal harmony has always been a strong point of the EAGLES' music, so much so that other groups are compared to them. And this album is no exception. It's Pure, Pretty, and Pleasantly painful. No one stealing the spotlight. Everyone taking his turn. The interplay of instruments and voices is absolutely awesome. I have a suspicion that if they wanted to, THE EAGLES could put many good heavy-metal bands away. Don Felder, in particular, seems capable of literally tearing notes from his guitar. And when he, Glenn Frey and Bernie Leadon play off each other, the result is incredible.

There is no way to truly single out one song as the best. The first cut on side one, the title song, is also their latest new single.

Don Henley, the drummer, has one of the most articulate voices in captivity, and when he climbs to the top of the scale, a vicarious experience springs from within. "Too Many Hands," protests the way man treats and uses his planet, and the expert blend of vocals and instrumentation vividly supports this premise. "Journey of the Sorcerer" is a banjo-led instrumental across a space-like background. Get into it and let it carry you.

Side two begins with "Lyn' Eyes." This song is an absolute classic. The only thing that may keep it from becoming an airwave giant is its length! "My-oh my, you sure know how to arrange things/ You set it up so well, so carefully/ Ain't it funny how you know life didn't change things/ You're still the same old girl you used to be." "Take It to the Limit" gives Randy Meisner, the superb bassist of the group a chance to vocalize the lead. "Visions," penned by Don Felder and Don Henley is a fast-paced intro-

spective wish. What do you do "After the Thrill is Gone" when "half the distance takes twice as long? There's no tellin' what a man might use/ After the thrill is gone."

Nine songs. All good - some great. The only thing bad is the silence between the songs. For you grafitti freaks, there's a message on both sides.

Bob Tolan



CHICAGO LOOK

(continued from p. 9)

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LARRY FAST
Synergy
(Passport)

The competition in synthesizer LPs is getting intense. So it's not wonder that *Synergy*, which was released a little before Tomita's and Michael Quatro's efforts, should have been overlooked.

The album's strong point is its sound. The synthesizer is utilized with Walter Carlos-like virtuosity and the same goes for the mixing and programming. The music itself has great texture, and Fast indulges in some entertaining effects. But on the minus side is Fast's glaring deficiencies as a composer. His two theme counterpoint on "Legacy" has all the depth of Percy Faith. The same for most of the cuts on side two. Unfortunately, it seems that Larry is satisfied with merely capturing moods.

Fast's negative side is overcome in "Slaughter on Tenth Avenue." Gershwin lovers may be rattled by the interpretation, but despite the purists, this is a highly impressive piece of work. Fast indulges some simplifications of Gershwin's theme that strike the ear like Bach

played on a calliope.

To distract listeners from his compositional inadequacies, Fast should team up with musicians capable of improvising. He should attempt to transcend the "mood music" level and produce an original, yet agreeable album.

Ed Kislaitis

THE MICHAEL STANLEY BAND
You Break It ... You Bought It!
(Epic)

The songs on *You Break It ... You Bought It!* are basically mellow rockers.

The closest things to out and out heaviness are "Lost In the Funhouse Again" -- sort of a lightweight version of *Physical Graffiti* -- and "Highway Angel" (where the Beatles' "I Feel Fine" meets Derek and the Dominoes' "Tell the Truth").

The "sit back and enjoy" samplers are more numerous. Two strong influences seem to be the Moody Blues and Gordon Lightfoot. The Moodies are mani-

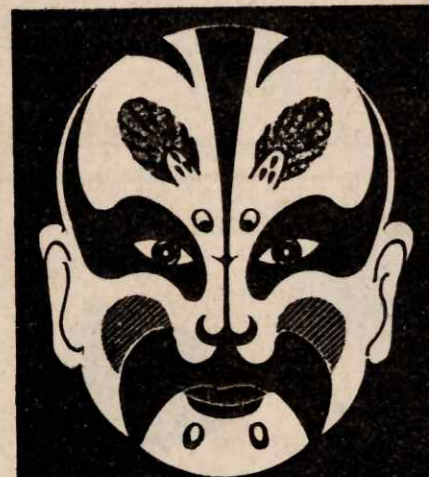
fested in the occasional use of wall-of-sound synthesized lushness and Gordon surfaces in the vocals.

Tightness, conciseness, and an emphasis on the songs themselves rather than technique are the Michael Stanley Band's strong points. Stanley and company usually stick to the basics -- guitar, bass, keyboards, drums playing basic major-minor chord progressions and melodies....

Unfortunately, the band sometimes undermines its own strengths. Side two is marred by some inappropriate attempts at a concept, (three flashes of radio announcements surface), as well as an unfortunate excursion into the realm of orchestrated, big deal crescendos at the end of the album.

Perhaps this is nitpicking, considering the admirable way the album as a whole steers clear of excesses. It may not be gutsy enough to be memorable, but it is listenable, even engaging. Stanley and lead guitarist Jonah Koslen aren't bad as songwriters, and once they hone out the rough edges, their partnership may make for a band to be reckoned with.

Art Collins

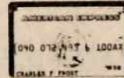


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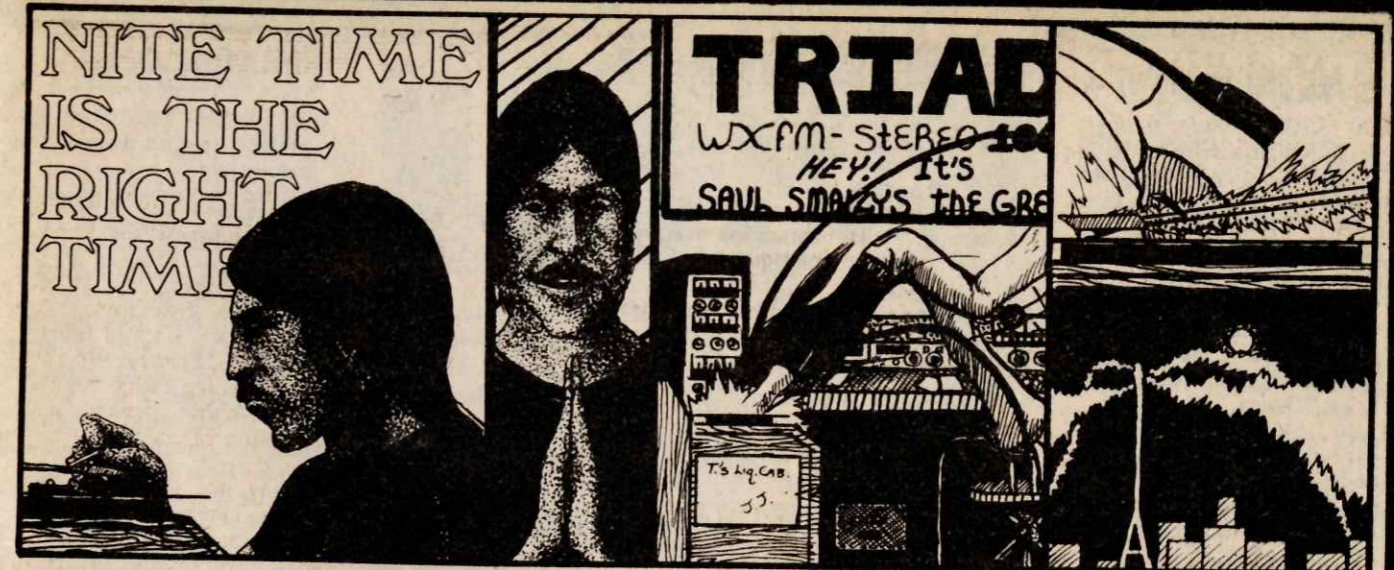
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TRIAD

MONDAY 1

- 8:00 FLIGHT 106-fly through the unlimited worlds of music aboard our time-craft XFM.
- 9:00 CHOICE 33 1/3-tune in to Ohio Players, Jethro Tull, and Larry Coryell.
- 10:00 SOUNDS FROM A-CROSS THE BIG SWAMP-our weekly continental rock review features the music of Grobschnitt, Guru Guru, and Klaus Schulze.
- 11:00 LABOR DAY SPECIAL-dedicated to all hard working people. music from John Lennon, B.B. Blunder, Cannonball Adderly, Merle Kilgore, and the Rolling Stones.
- 11:30 MUSIC NEWS-a brief audio review of the music of Steppenwolf.
- 12:00 SWEET AS HONEY-the sweet substance inspires songs from Jefferson Starship, Judy Collins, Hoelderlin, and the Ohio Players.
- 12:30 MODERN HARP MUSIC-as played by Alice Coltrane and Alan Stivell.



New Euro-rock releases here this month include the newest from AMON DUUL 2, their second release for Atco and their sixth to be released in the U.S. It's called "Made In Germany" and is easily their most commercial and enjoyable effort to date....a Dutch group called ALQUIN have their first U.S. release out on RCA called "Nobody Can Wait Forever." A tour is being planned for the Fall.....KRAFTWERK's "Ralf & Florian" album has been released here on Vertigo. It actually predates "Autobahn" and they've just finished a new album which will be released by Capitol in October. Kraftwerk were the subject of a feature article in the September issue of Creem magazine and appeared on a segment of Midnight Special last monthelectronics whizz, KLAUS SCHULTZ is getting ready to sign with an American record company. Meanwhile, his latest release is out on Brain in Germany this month. It's called "Time Wind.".....other new releases from Brain include new albums from GROBSCHNITT, EDGAR FROESE, and HARMONIA.....INGA RUMPF, lead singer from the group ATLANTIS, has a solo album out with lyrics in German; an English version will be released as well as a new Atlantis album... ..GURU GURU drummer, Mani Neumier, has his first solo album out this month. It's called "Guru Guru Mani & Seine Freunde." (G.G. Mani & His Friends) His friends on the album include the bass and guitar players from KRAAN, keyboards and conga player from KARTHAGO, and sax player from MANGELSDORFF 5.....SCORPIONS soon to have their third album out.....BO HANSSON working on a new album.... ..LUCIFER'S FRIEND to have a new release out soon called "Banquet".....new releases due from OMEGA and NEKTAR.....QUINTESSANCE are composing the music for the next Lelouch-Film "Le Mythes du Grand Zare".....a new label starting up in Germany called Sky Records.....

1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning the works of Debussy, Schmidt, Mozart, Debussy, Bruch, Schubert, Grieg, Wolf-Ferrari, and Dvorak.

TUESDAY 2

- 9:00 FLIGHT 106-"Music is to the mind as air is to the body." -Plato.
- 10:00 CHOICE 33 1/3-tune in Jefferson Starship, Grateful Dead, and Jean Luc Ponty.
- 11:00 NEW SOUNDS AND NEW RELEASES-tune in to the latest record releases as they become available.
- 12:00 WATERFALLS-and the music flows from Weather Report, If, John Klemmer, and Jimi Hendrix.
- 12:30 MUSIC NEWS-a brief review of Germany's high power rock group Scorpions.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30AM. This morning featuring the works of Stravinsky, Bartok, Saint-Saens, Beethoven, Delius, Debussy, Massenet, and Dvorak



KRAAN—now we are five

WEDNESDAY 3

- 8:00 FLIGHT 106-"When I hear music, I fear no danger, I am invulnerable, I see no foe, I am related to the earliest times and the latest."-Thoreau.
- 9:00 CHOICE 33 1/3-tune in to Hummingbird, Ohio Players, and Gary Wright.
- 10:00 WALKIN' YOUR DOG-do it with the music of Mitch Ryder, Roger Daltrey, and the Rolling Stones.
- 10:30 CHGO MUSIC SCENE--hear the sounds of local musicians:Streetdancer, Medusa, and De Crepo.
- 11:00 CIRCULATION-keep the music rolling with Wolfgang Schmidt, Joni Mitchell, and Kathy Smith.
- 11:30 MUSIC NEWS-a brief audio review of the music of Genesis.
- 12:00 WANG DANG DOODLE BLUES SHOW-with Atomic Mama. Tonight featuring the sounds of Black String Band Music.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning including the works of Milhaud, Wagner, Bruckner, Dvorak, Beethoven, Delibes, Milhaud, and Satie.

THURSDAY 4

- 8:00 FLIGHT 106-"When music and courtesy are better understood there will be no more war."-Confucius 500 BC.
- 9:00 CHOICE 33 1/3-tune in to Procol Harum, James Last, and Freddie Hubbard.
- 10:00 NEW SOUNDS AND NEW RELEASES-hear the latest in record releases here.
- 11:00 GOOD TIMES AND BAD TIMES-provide good listening from Led Zeppelin, Michal Urbaniak, and the Stones.
- 12:00 PERCUSSION DISCUS-ION-the drum is the featured instrument and is heard as played by Billy Cobham, Art Blakey, and Al Mouzon.
- 12:00 FEAR OF SPIDERS?-no need to fear because these are only sonic spiders from Alice Cooper, Toto Blanke, Ziggy Stardust, and Vincent Price.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning's program features the works of Prokofiev, Bartok, Dvorak, Kreisler, Moszkowski, Beethoven, Mendelssohn, and Gottschalk.

FRIDAY 5

- 9:00 FLIGHT 106-There is probably no other study which does as much as music to quicken the perceptions and speed up the mental process.
- 10:00 CHOICE 33 1/3-tune in Larry Coryell, Gentle Giant, and Steppenwolf.
- 11:00 ANATOMICAL ROCK-a musical tour of body parts with Redbone, Spooky Tooth, and Capt. Beefheart.
- 11:30 MUSIC NEWS-an audio review of the music of Taj Mahal
- 12:00 ELECTRONIC EXPERIENCE-a birthday tribute to American composer John Cage.
- 12:30 IMAGINATION-imagine and you will hear music from John Lennon, Sun Ra, and The Turtles.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Chadwick, Ives, Borodin, Rubinstein, Shostakovich, Beethoven, and Herrmann.

MONDAY 8

- 8:00 FLIGHT 106-let the music take you to places you've been and never been.
- 9:00 CHOICE 33 1/3-tune in to Kraftwerk, Ohio Players, and Heartsfield.
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP--this evening's continental rock review features the music of Can, Alquin, Achim Reichel, and Jade Warrior.



- 11:00 ROLLING STONE NEWS SERVICE-hear the voices of the people in the current issue of Rolling Stone.
- 11:30 MUSIC NEWS-an audio review of the music of Sparks.
- 12:00 BELL BOTTOMS-songs from Derek and the Dominos, Loudon Wainwright III, and another of your choice.
- 12:30 ART OF THE GUITAR-acoustical styles of Steffan Grossman, Leo Kottke, and Jan Akkerman.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Griffes, Copland, Verdi, Dvorak, Puccini, Lekeu, Handel, Bach, and Telemann.



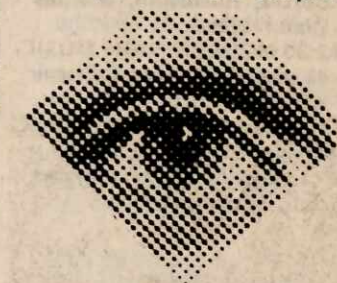
"Minstrel In The Gallery" is album number nine for Jethro Tull and it will undoubtedly turn Gold as have the all the previous Tull releases have. In assessing Jethro's career to date, one should never underestimate the worth of Ian Anderson's tireless leadership. You hear plenty of whines in this business from malcontent musicians who mistakenly equate "democratic" with "leaderless." They forget that any democracy, musical or social, thrives on strong leadership -- a power reinforced by the advice and consent of its constituents. You need only to look at the most enduringly successful rock groups of the decade to grasp this. The groups led by Mick Jagger and Pete Townshend did not hit the big time and linger there by accident. Neither did Jethro Tull. Unlike his noteworthy peers, Ian dreamed up and executed a brand of music so idiosyncratic and individual that no one yet has attempted to imitate it - - despite its clear commercial strength. It is accepted that if you want Tull music, you can get it only from the original source. Tune in to a special on Jethro Tull on Triad's Music News on September 24th at 11:30.



The members of the E.J. RAGG BAND have committed themselves to performing a brand of music that is both entertaining to the public and fulfilling to themselves. They are not the ordinary band of musicians, but five dedicated individuals with one basic goal. That is, to work together as one. Hear the E.J. Ragg Band on Triad's Chgo Music Scene this month.

TUESDAY 9

- 9:00 FLIGHT 106-a trip into a blue, blue-violet universe merged into a whirling ball which seemed to spin like a top.
- 10:00 CHOICE 33 1/3-tune in Hummingbird, War, and Roy Ayers.
- 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest record releases.
- 12:00 ENGAGED IN CONVERSATION-singing about talking are: the Band, Simon and Garfunkel, and Slapp Happy.
- 12:30 MUSIC NEWS-an audio review of the music of jazz saxophonist, Joe Farrell.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring works by Rorem, Mozart, Bach, Grofe, Liszt, Bartok, and Chopin.



WEDNESDAY 10

- 8:00 FLIGHT 106-our musical excursion takes us to a place you once saw in a dream.
- 9:00 CHOICE 33 1/3-tune in to REO Speedwagon, UFO, and Amon Duul 2.
- 10:00 GEOLOGICAL ROCKS-the stratified sounds of Emerson, Lake, and Palmer, Silver Convention, and the Stones.
- 10:30 CHGO MUSIC SCENE-featuring the sounds of Joe Cohen, Eddie Boy Band, and T.S.Henry Webb.
- 11:00 ROLLING STONE NEWS SERVICE-hear the voices of the people in the current issue of Rolling Stone.
- 11:30 JAZZ DREAMS-Mahavishnu, Freddie Hubbard, and Rahsaan Roland Kirk.
- 12:00 WANG DANG DOODLE BLUES SHOW-with Atomic Mama: Interview with soul-blues artist, Benny "Let's Straighten it out" Latimore.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Rorem, Mason, Stravinsky, Mozart, Chopin, and Offenbach.

THURSDAY 11

- 8:00 FLIGHT 106-let the music float through your brainstem into your cerebral cortex as we take off on another audio adventure.
- 9:00 CHOICE 33 1/3-tune in to Procol Harum, Randy Pie, and Ronnie, Foster.
- 10:00 NEW SOUNDS AND NEW RELEASES-hear the latest record releases here twice weekly.
- 11:00 HORSIN' AROUND-get on a pony and ride to the music of Funk Factory, Bob Dylan, and Roger Daltrey.
- 11:30 MUSIC NEWS-if you love bananas you'll love our review of the music of Kevin Ayers.
- 12:00 LOVE:TO GIVE AND TO SHARE—the expressions of Richie Havens, Moody Blues and Jefferson Starship.
- 12:30 A PYRAMID OF SOUND constructed with the tones of Charles Lloyd, El Chicano, and Sun Ra.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Bernstein, Previn, Copland, Tchaikovsky, Mozart, Handel, Bach, Sibelius, and Nussio.



FRIDAY 12

- 9:00 FLIGHT 106-the music takes us travelling through the great knot inside the skull.
- 10:00 CHOICE 33 1/3-tune to Bob Dylan, James Last, and Roger Daltrey.
- 11:00 SMALL SOUNDS-a little bit of music from Minnie Riperton, Little Feat, and Tiny Tim.
- 11:30 MUSIC NEWS-an audio review of the music of Spooky Tooth.
- 12:00 ELECTRONIC EXPERIENCE-special music from an emissary from the distant land of dreams, Ralf Lundsten.
- 12:30 WHO ARE YOU? WHO AM I?-two perplexing questions from Country Joe, Black Sabbath, and Love.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Shostakovich, Schoenberg, Berlioz, Turina, Ravel, and Herbert.



Pythagoras cured many ailments of the spirit, soul, and body by having certain specially prepared musical compositions played in the presence of the sufferer or by personally reciting short selections from early poets as Hesiod and Homer. In his university at Crotona it was customary for the Pythagoreans to open and to

JOHN CAGE is an Avant/Garde composer, pianist, author, and philosopher. His work shows an influence from dada and Eastern thought, as well as a great liking for mushrooms. Cage composes mainly by chance, using random methods such as tossing of coins, I-Ching, movements of planets, or even imperfections on writing paper. His compositions have ranged in content from total silence to pure noise. Cage was an early exponent of Noise-Music, and has written many pieces for percussion, prepared piano, radio, and even toy piano.....



KRAFTWERK's new album is called "Ralf & Florian". However, it really isn't a new album. It actually precedes "Autobahn." Recorded in 1973, it still is eons ahead of much of the current popular music. Ralf Hutter and Florian Schneider play all the instruments on the album which include all types of keyboard instruments, the full range of flutes, Hawaiian guitar, electronics, and drums.

close each day with songs—those in the morning calculated to clear the mind from sleep and inspire it to the activities of the coming day; those of the evening of a mode soothing, relaxing, and conducive to rest. At the vernal equinox, Pythagoras caused his disciples to gather in a circle around one of their number and led them in song and played their accompaniment upon a lyre.

The therapeutic music of Pythagoras is described by Iamblichus thus: "And there are certain melodies devised as remedies against the passions of the soul, and also against despondency and lamentation, which Pythagoras invented as things that afford the greatest assistance in these maladies. And again, he employed other melodies against rage and anger, and against every aberration of the soul. There is also another kind of modulation invented as a remedy against desires."



MONDAY 15

- 8:00 FLIGHT 106-fly through the unlimited worlds of music.
- 9:00 CHOICE 33 1/3-tune in to Kraftwerk, Amon Duul 2, and Randy Pie.
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP—tonight our continental rock review features the music of Popol Vuh, Secret Oyster, and Volker Kriegel.
- 11:00 IN THE POCKET-reach in and find the music of Freddie Hubbard, David Bowie, and Stanley Turrentine.
- 11:30 MUSIC NEWS-an audio review of the music of Bonzo Dog Band.
- 12:00 ON THE PLANE-get on board an enjoy the company of Loudon Wainwright III, Rolling Stones, and the Pasadena Roof Orchestra.
- 12:30 ART OF THE GUITAR-acoustical styles are featured in the playing of John Renbourn, Mahavishnu, Andy Mzrx, and Bert Jansch.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Wagner, Brahms, Mozart, Mahler, Dvorak, Tchaikovsky, and Berlioz.

TUESDAY 16

- 9:00 FLIGHT 106—"There are sounds around you right now. Listen to them. Ordinarily you do not notice them because the brain has blocked them out. It is only when you concentrate on listening that you become aware of these environmental sounds."—Lawrence Eisman.
- 10:00 CHOICE 33 1/3-tune in to Cannonball Adderley, War, and Randy Pie.
- 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in record releases.
- 12:00 BUMPIN'-bumpin' has been around for a long time. Bump with Wes Montgomery, Sha Na Na, Brian Auger, and The Olympic Runners.
- 12:30 MUSIC NEWS-an audio review of the music of Barrabas.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Shostakovich, Stravinsky, Schubert, Berlioz, Bizet, Mozart, and Wagner.

WEDNESDAY 17

- 8:00 FLIGHT 106-fly aboard our time-ship XFM through the unlimited worlds of musica sound.
- 9:00 CHOICE 33 1/3-tune in to John Abercrombie, Kraftwerk, and Barrabas.
- 10:00 SATURDAY NIGHT ON WEDNESDAY NIGHT-the weekend is already here in music from Grateful Dead, Cat Stevens, Can, and Norman Connors.
- 10:30 CHGO MUSIC SCENE-hear the local talents of Jax, Pentwater, and Rose Hip String Band.
- 11:00 UNIVERSAL SOUNDS-are included in the music of the Moody Blues, Randy Pie, Liverpool Scene, and Hampton Hawes.
- 11:30 MUSIC NEWS-an audio review of the music of Bob Dylan.
- 12:00 WANG DANG DOODLE BLUES SHOW-with Atomic Mama. Grab Bag Show.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Prokofiev, Beethoven, Verdi, Bruch, Dvorak, Bach, and Berlioz.

THURSDAY 18

- 8:00 FLIGHT 106-you must feel the music deeply. The entire body should participate if the performance is to be satisfying.
- 9:00 CHOICE 33 1/3-tune in to Ritchie Blackmore, the Tubes and Cannonball Adderley.
- 10:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the newest in recorded sound as it becomes available.
- 11:00 SOUNDS SWEET-sweet as honey, the music of Ohio Players, Van Morrison, the Beatles, and the Sweet.
- 11:30 MUSIC NEWS-an audio review of the music of Heartsfield.
- 12:00 PHILOSOROCK-thought provoking tunes and songs from Ray Manzarek, Guru Guru, and the Old Philosopher.
- 12:30 FREEDOM JAZZ DANCE X 3—three version of the Eddie Harris classic by Miroslav Vituos, Eddie Jefferson, and Brian Auger.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Beethoven, Demersseman, Mozart, Sibelius, Grieg, Minkus, Chopin, and Von Weber.



On the morning of Friday, August 1, Cannonball Adderley, a giant of the saxophone and the jazz song, left us. He had been in a coma since July 13, when he suffered a stroke in Gary en route from a Summerfest show to a gig in Indianapolis.

Cannonball, whose real name was Julian, recieved his nickname because of his eager eating habits. Cannonball is actually a variation of "Cannibal."

Adderley's musical training came from the formal camp of the U.S. Naval School of Music and Florida A&M University and the informal discipline of boppers Charlie Parker, Miles Davis, and John Coltrane, the last two of which Cannonball played with from 1957 to 1959. Cannonball first recorded on the EmArcy label in 1955.

After leaving the Miles Davis Quintet, Adderley formed his own group with his cornetist brother, Nat. That group, in addition to winning the Playboy and Downbeat jazz polls, launched the careers of such monumental artists as Yusef Lateef, Joe Zawinul, and Charles Lloyd. Cannonball even broke into the Top 40 charts in 1967 with his rendition of Joe Zawinul's "Mercy, Mercy, Mercy."

A soulful disciple of the jazz gospel, Cannonball Adderley has left a legacy of fond memories and consistent albums, the latest of which is the Milestone release, "Phenix," that evidence the fact that this giant will continue through his music.



RALPH LUNDSTEN is an emissary from the land of distant dreams and a composer of strange and original electronic music as well. In the early 60's he also became famous as a visually creative artist through his prize-winning motion pictures, his noted exhibitions at home and abroad, and his exciting experiments with electronic pictures and sound sculptures. Nowadays he is a full time composer—and very successful too—with twelve albums released so far. Rhythmic pregnancy, lucidity, sensuous splendour of sound—and especially in his ballet music—a realistic accuracy is characteristic of Ralph Lundsten's music. This exotic and unusual music can frequently be heard on Triad's Electronic Experience.

FRIDAY 19

- 9:00 FLIGHT 106-let the music flow irresistibly into your ears; let it descend through your throat into your chest and trunk, into your arms and down through your legs.
- 10:00 CHOICE 33 1/3-tune in. Amon Duul 2, Frank Zappa, and Gary Wright.
- 11:00 SUMMERTIME-one more time before Summer's gone we hear from Janis Joplin, James Last, The Doors, and Essra Mohawk.
- 11:30 MUSIC NEWS-an audio review of the music of jazz-composer and saxophonist, Gato Barbieri.
- 12:00 ELECTRONIC EXPERIENCE—featuring the synthesizer sound in modern music as heard from Lucifer, Tonto's Expanding Headband, and Harmonia.
- 12:30 Questions and Answers-stimulating sounds from Jean Luc Ponty, Charles Ives, Focus, and the Moody Blues.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Bach, Mahler, Beethoven/Liszt, Paganini, Tulou, Scmitt, Doppler, Moussorgsky.

MONDAY 22

- 8:00 FLIGHT 106-let the moods of the music penetrate you. Let them lift you off to new and exciting places.
- 9:00 CHOICE 33 1/3-tune in to Freddie Hubbard, Jean-Luc Ponty, and Steppenwolf.
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-our weekly continental rock and roll review features the music of Kraan, Omega, Midnight Circus, and Emtidi.
- 11:00 ROLLING STONE NEWS SERVICE-hear the voices of the people in the stories of the latest issue of Rolling Stone.
- 11:30 MUSIC NEWS-an audio review of the music of England's heavy metal rockers UFO.
- 12:00 SURREALIST'S MENU—includes a huge cucumber, air-sauce, chocolate covered preludes, and savory truffle. The music is from Wolfgang Schmidt, Stardrive, Erik Satie, and the Beatles.
- 12:30 ART OF THE GUITAR-acoustical and steel guitar styles are featured as played by Andres Segovia, Larry Coryell, and Jerry Garcia.

1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Moussorgsky, Brahms, Schubert, Prokofiev, Stamitz, Mozart, Renie, and Strauss Jr.

TUESDAY 23

- 9:00 FLIGHT 106-as the music flows into your body, your skin may begin to tingle. Let it resonate to the music's energy. Savor the sensation.
- 10:00 MUSIC NEWS SPECIAL-a special hour presentation of the music and mind of Chick Corea.
- 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in recorded sounds.
- 12:00 IN A CATHEDRAL-the atmosphere is created through the music of Focus, Fireballet, and Midnight Circus.
- 12:30 MUSIC NEWS-an audio review of Jade Warrior.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Haydn, Beethoven, Prokofiev, Donizetti, Debussy, Massenet, Mendelssohn, and Faure.



JADE WARRIOR started out as a trio, was a quartet for a while and now is a duo. Tony Duhig and John Field have written several dance/dramas as writing, recording, and producing the soundtrack for a film, "Bad Man's River", a Western that starred Lee Van Cleef, James Mason, and Gina Lollobrigida. Their newest album is called "Waves" and includes Stevie Winwood sitting in on piano and synthesizer solos. It's an extension of the same mellow, exotic sounds that they created on their precious album "Floating World." Their long overdo for an American tour. The last time they were in Chicago was in the summer of '72. Chances are that they will return to the U.S. early in '76. With their mixture of Western and Eastern influences, Jade Warrior continue to expand the limits of rock music. Triad will feature the music of Jade Warrior on a Music News broadcast Sept. 23, at 12:30.

WEDNESDAY 24

- 8:00 FLIGHT 106-"All I know about music is that not many people ever really hear it."
—James Baldwin.
- 9:00 CHOICE 33 1/3-tune in to Fairport Convention, Jethro Tull, and UFO.
- 10:00 IN THE GROOVE-the music is in the grooves and comes from the Impressions, the Rascals, Ron Wood, and Simon & Garfunkel.
- 10:30 CHGO MUSIC SCENE-hear the local talents of E.J. Rag Band, Forest, Treeborn, and Change.
- 11:00 SOUNDS OF THE CITY-the metropolitan music of Stevie Wonder, Mark-Almond, and Amon Duul II.
- 11:30 MUSIC NEWS-featuring an audio review of the music of Jethro Tull.
- 12:00 WANG DANG DOODLE BLUES SHOW-with Atomic Mama. Freddie King special.
- 1:00 NIGHT CAP-classical music with Ron Ray till 6:30. This morning featuring the music of Roussel, D'Indy, Beethoven, Schubert, Berlioz, Faure, Ravel and Delius.

A roaring lion, according to the best published data, establishes a noise level of 87 decibels about eighteen feet away. He raises his voice about five hundred million times above the threshold of audibility. The level for a Bengal tiger is down about ten decibels from the lion; and that for a barking dog another five or fifteen.
from "A Fugue In Cycles And Bels" by John Mills, 1935.

"My intended direction in life and music is to increase my awareness and ability and that of others; always searching for workable truths and wherever possible, communication. That's what I see is needed and is also what the majority of people want. Many musical groups are being formed now with real creative intentions and increased awareness of communication. That's really beautiful to see and I am very pleased if Return To Forever has contributed to bringing this about."
"Our cultures and conditions around us are only a manifestation of what we put into life and what we have created. If we all take more responsibility for the conditions in our respective areas of life, I know we can channel the direction of life and society in the future to achieve in reality the type of world we all dream about."

—Chick Corea from the Return to Forever Communicator. Chick Corea will be the subject of a special Music News broadcast on Triad, Sept 23 at 10 PM.



THURSDAY 25

- 8:00 FLIGHT 106-take off into the unlimited worlds of musical pleasures.
- 9:00 CHOICE 33 1/3-tune in to Jefferson Starship, Ronnie Foster, and Barrabas.
- 10:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in recorded sounds.
- 11:00 MUSIC ISLAND-a trip to a place made of music from Jade Warrior, Jefferson Airplane, and King Crimson.
- 11:30 MUSIC NEWS-an audio review of the music of Jade Warrior past and present.
- 12:00 DREAM SEQUENCE 33-a musical launch into the land of distant dreams with help from Mahavishnu Orch., Bob Gibson, Uriah Heep, Moody Blues, Grobschnitt, Gary Wright, Pink Floyd, and Amon Duul 2.



- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Roussel, D'Indy, Beethoven, Schubert, Berlioz, Faure, Ravel, Gershwin, and Delius.

FRIDAY 26

- 9:00 FLIGHT 106-close your eyes and fly into the universe of music aboard our time-ship.
- 10:00 CHOICE 33 1/3-tune in to Grateful Dead, Jefferson Starship, and Heartfield.
- 11:00 ALL SMILES-music to put a big grin on your face from War, Brainstorm, and the Rolling Stones.
- 11:30 MUSIC NEWS-an audio review of the music of Free.
- 12:00 ELECTRONIC EXPERIENCE-featuring electronic music from film scores.
- 12:30 FOR CAT LOVERS-friends of felines will enjoy the sounds of Gato Barbieri, Cat Stevens, and Ronnie Foster
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Prokofiev, Scriabin, Bach, Handel, Vivaldi, Glazounov, Giuliani, Mozart, and Donani.

MONDAY 29

- 8:00 FLIGHT 106-join us for a trip through music as our time-ship sweeps the stars.
- 9:00 CHOICE 33 1/3-tune in to Frank Zappa, Jethro Tull, and th Outlaws.
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-our weekly continental rock review features the music of Klaus Schultz, Association PC, Passport, and Omega.
- 11:00 MOVING IN SOUNDS-move to the music of Bad Co., The Move, Taj Mahal, and the Blackbyrds.
- 11:30 MUSIC NEWS-a brief audio review of the music of Mahavishnu John McLaughlin.
- 12:00 TIME MACHINE-travel through time with the sounds of Randy Pie, Chambers Brothers, and Pink Floyd.
- 12:30 ART OF THE GUITAR-the guitar styles of Ritchie Blackmore, Michael Johnson, and Tampa Red.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Busoni, Shostakovich, Bellini, Haydn, Tartini, Vivaldi, Mahler, Wagner, and Dukas.



Shown above is the new GURU GURU. They've gone through numerous personell changes since the beginning in 1967, but since that time Mani Neumier has remained as the life-force of G.G. His highly colored, and xxx inventive drumming has been the basis for many styles of music through those years.No longer can you describe them as they once were "like Cream gone berserk", no longer can you draw comparisons to Pink Floyd or Hendrix, or even Mahavishnu for that matter. The new G.G. is funkier and freer than ever before. Mani's solo album "Guru Guru Mani & Seine Freunde" will be released in Germany thismonth and offers a bit of insight to the new G.G. sound. His friends on the album include the bass and guitar from Kraan, keyboards from Karthago, sax from Mangelsdorff 5, and others. Mani says it's the first LP from him that he likes. The music is fresh and funky and is filled with the typical G.G. humour. You can get to hear the sounds of this album on Triad's "Sounds From Across The Big Swamp."

CITY NEWS

STREETDANCER is very much alive and active in the Chicago club scene, though their instrumental sound has changed quite a bit with the departure of Santez, who's currently putting his own band together. New to the group is guitarist Roger Glenke, ex- of MOKSHA.... the premier album of Rogers Parkers GABRIEL BONDAGE is due in early September.... JUDY ROBERTS is recording at Paragon, experimenting with different formats for the right recorded feel. Preliminary sessions have featured the quartet alone.... HEARTSFIELD, currently living in Frisco, have been playing quite a few gigs in their homeland.... SHADOW FAX negotiating with a major record label for possible release of an album in late Fall.... TREEBORN also working on getting a recording contract finalized.... BOB GAND and LANA RAE have a new single out: "Colors" backed with "Dancin' Doll".... Chicago singer and songwriter, JOE COHEN has his first album out called "Pages." It was recorded at Pumpkin Studios and one of the tracks is produced by BOB GIBSON....bands being heard for the first time on Triad's Chicago Music Scene during September include CHANGE and the E.J. RAGG BAND.... EDDIE BOY BAND are in Los Angeles working on their first album for MCA. It should be out in the early part of Winter.....



Whether you fear spiders of love them, you'll certainly enjoy the web of sound that Triad will weave on the night of September 4th at Midnight. Included will be Vincent Price's description of the Black Widow, Toto Blanke's Spider Dance music, Ziggy Stardust's Spiders from Mars, and who could forget Boris The Spider, and perhaps even Spider Man himself. For a good night of listening be sure to tune in Triad, week-nights from 8 till 1AM.

TUESDAY 30

- 9:00 FLIGHT 106-let the music take you to a place that you have never been before.
- 10:00 CHOICE 33 1/3-tune in to Grateful Dead, the Tubes, and John Abercrombie.
- 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in recorded sounds.
- 12:00 PLAYING WITH FIRE-and not even getting burned because the fire is in the music of Arthur Brown, Jimi Hendrix, Rolling Stones, and Ralph townner.
- 12:30 MUSIC NEWS-an audio review of the music of German jazz/rock group, Guru Guru.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Rachmaninov, Tchaikovsky, Scriabin, Mendelssohn, Dvorak, Korngold, Beethoven, Dukas, and Chopin.



CURRENT EVENTS

<p>CONCERTS</p> <p>Sept. 3 CROSBY & NASH Auditorium</p> <p>Sept. 5 RAMSEY LEWIS/ MARTHA REEVES/ METAPHOR/W.C. JONES Arie Crown Theater</p> <p>Sept. 11 MILLS BROS./PETER MARSHALL Mill Run Theater 600 Golf Mill Shop. Cntr. Niles 298-2170</p> <p>Sept. 19 AEROSMITH Amphitheater</p> <p>Sept. 20 STYLISTICS/B.T. EXPRESS Auditorium</p> <p>Sept. 23 TONY BENNETT/LENA HORNE Orchestra Hall 220 S. Michigan 427-7711</p> <p>Sept. 24 FRANK SINATRA/ COUNT BASIE/ELLA FITZGERALD Chicago Stadium 1800 W. Madison 733-5300</p> <p>CLUBS</p> <p>Sept. 3 JAZZ Wise Fool's Pub 2270 N. Lincoln 929-1510</p> <p>Sept. 3 DOOLEY BAND/THOM BISHOP Earl Of Old Town 1615 N. Welss 642-5206</p> <p>MILT JACKSON/ROY HAYNES,/LEE KONITZ/ BARRY HARRIS Quiet Knight 953 W. Belmont 348-9509</p> <p>Sept. 3 THE ORMONDE FOLK GROUP Atlantic Restaurant & Pub 7115 W. Grand 622-3259</p> <p>Sept. 5 JIM & VIVIAN CRAIG Barbarossa 1117 N. Dearborn 751-0624</p> <p>ARMIDELLO Poor Richard's 9422 E. Prairie Skokie 677-9002</p> <p>Sept. 5 MUDDY WATERS/ CATFISH HODGE Harry Hope's Cary Rd. Cary 639-2636</p> <p>Sept. 10 MIGHTY JOE YOUNG to 13 Wise Fools Pub (see above)</p>	<p>Sept. 10 MISSISSIPPI FLANAGAN/ THOM BISHOP Earl of Old Town (see above)</p> <p>Sept. 12 MARTY PEIFER to 13 Barabarossa (see above)</p> <p>RADIO FLYER Poor Richard's (see above)</p> <p>Sept. 12 BRYAN BOWERS to 14 Harry Hope's (see above)</p> <p>Sept. 17 J.B. HUTTO to 20 Wise Fools Pub (see above)</p> <p>Sept. 17 BOB GIBSON/ HAMILTON CAMP Earl of Old Town (see above)</p> <p>Sept. 18 PAUL WINTER CONSORT to 22 Amazingrace 845 Chicago Evanston FAT-CITY</p> <p>Sept. 19 SHARON SMITH to 20 Barbarossa (see above)</p> <p>EPISODE Poor Richard's (see above)</p> <p>Sept. 24 RON BUFFINGTON/ GERRY GROSSMAN Earl of Old Town (see above)</p> <p>Sept. 25 GARY BURTON QUINT. to 28 Amazingrace (see above)</p> <p>Sept. 26 MIKE DUNBAR to 27 Barabarossa (see above)</p> <p>OURAY Poor Richard's (see above)</p> <p>Sept. 26 JIM POST/NINA KAHLE to 28 Harry Hope's (see above)</p> <p>MONDAYS & TUESDAYS BOB REIDY BLUESBAND The Attic 3132 N. Broadway 935-3070</p> <p>JONNIE BARNETT Earl of Old Town (see above)</p> <p>WEDNESDAYS OURAY Poor Richard's (see above)</p> <p>FRIDAYS CAT'S CRADLE The Shed 1020 W. Bryn Mawr 561-4748</p> <p>THEATER</p> <p>ENDGAME & THE CAGE Sept 1-15 Drama Workshop Theater Victory Gardens 3730 N. Clark 549-5788</p>	<p>Sept. 15-30 STRANGLE ME Theater 1 Victory Gardens (see above)</p> <p>Sept. 15-30 GESTALT & 'MUSCULAR ARMOR' Eric Marcus Sept 12 \$5 Oasis Midwest Center 7463 N. Sheridan 266-0033</p> <p>SMALL CRAFT WARNINGS by Tennessee Williams Sept 19-27 Loop College Theater 64 E. Lake St. 269-8105</p> <p>THE MIDNIGHT ANGEL Fri & Sat by Oscar Griffin Pickle Barrel 50 E. Oak</p> <p>THREE WOMEN Fri-Sun Theater 2 Victory Gardens (see above)</p> <p>THE THREE SISTERS Opens 12th by Chekov Fri-Sun OLD TOWN PLAYERS 1718 N. North Park 645-0145</p> <p>MUSEUMS</p> <p>TALES OF THE SUMMER SKYS till Sept 3</p> <p>SKY TEMPLES & SPACE PROBES Sept 4-30 Adler Planetarium 425 E. 14th St. 294-4620</p> <p>BOTANICAL ILLUSTRATIONS FROM KEW GARDENS Sept 15-30 Field Museum Roosevelt & Lake Shore Dr 922-9410</p> <p>AMERICA'S INVENTIVE GENIUS Mus. of Science & Industry 57th & S. Lake Shore Dr. 684-1414</p> <p>CLASSES/SEMINARS</p> <p>GUITAR & BANJO CLASSES Start Sept. 2 Old Twn Sch. of Folk Mus. 909 W. Armitage 525-7472</p> <p>also: Old Twn Sch. of Folk Mus. -North- 4101 Main St. Skokie 679-5990</p> <p>TRAINING SEMINAR ON REALITY THERAPY Dr. William Glasser Sept 8,9 \$20 Oasis Center for Human Potential 12 E. Grand 266-0033</p> <p>3RD MIDWEST REGIONAL CON- FERENCE ON BUSINESS OPPOR- TUNITIES FOR WOMEN Sept 11-13 Conrad Hilton Hotel Reservations 368-0011</p>	<p>CLASSES IN MODERN DANCE, TAI CHI BALLE & A DANCE-THEA- TER WORKSHOP Start Sept 15 MoMing Collection 1034 W. Barry 472-9894</p> <p>CLASSES IN ALL ASPECTS OF ACTING Start Sept 15 Victory Gardens Theater 549-5788</p> <p>FALL CLASSES IN SPINNING, WEAVING, CANDLE DIPPING, & OTHER CRAFTS call Nancy Lace Chgo. Historical Society Clark & North 642-4600 x42</p> <p>MISC.</p> <p>Sept. 12 MEXICAN RODEO International Amphitheater W. 45th & S. Halsted 927-5580</p> <p>Sept. 20 ANNUAL MINI-STOCK INTERNATIONAL RACING CONTEST Rockford Speedway Rockford (815) 633-1500</p> <p>Sept. 27 MOMING'S 1st ANNI- VERSARY DANCE MoMing Collection 1034 W. Barry 472-9894</p> <p>NOTICE</p> <p>If you or your group would like to have your performances listed in the Current Events section of TRIAD then send in the infor- mation to CURRENT EVENTS EDITOR TRIAD PRODUCTIONS 7428 N. Paulina Chicago, IL 60626</p> <p>We must receive the information BEFORE the 15th of the month previous to publication.</p> <p>To Our Readers: All dates and performances given are the latest available before publication. Likewise, they are subject to change without notice. We suggest you confirm all per- formances with the places in question. Please do not call TRIAD for this information.</p>
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**The
Tubes**
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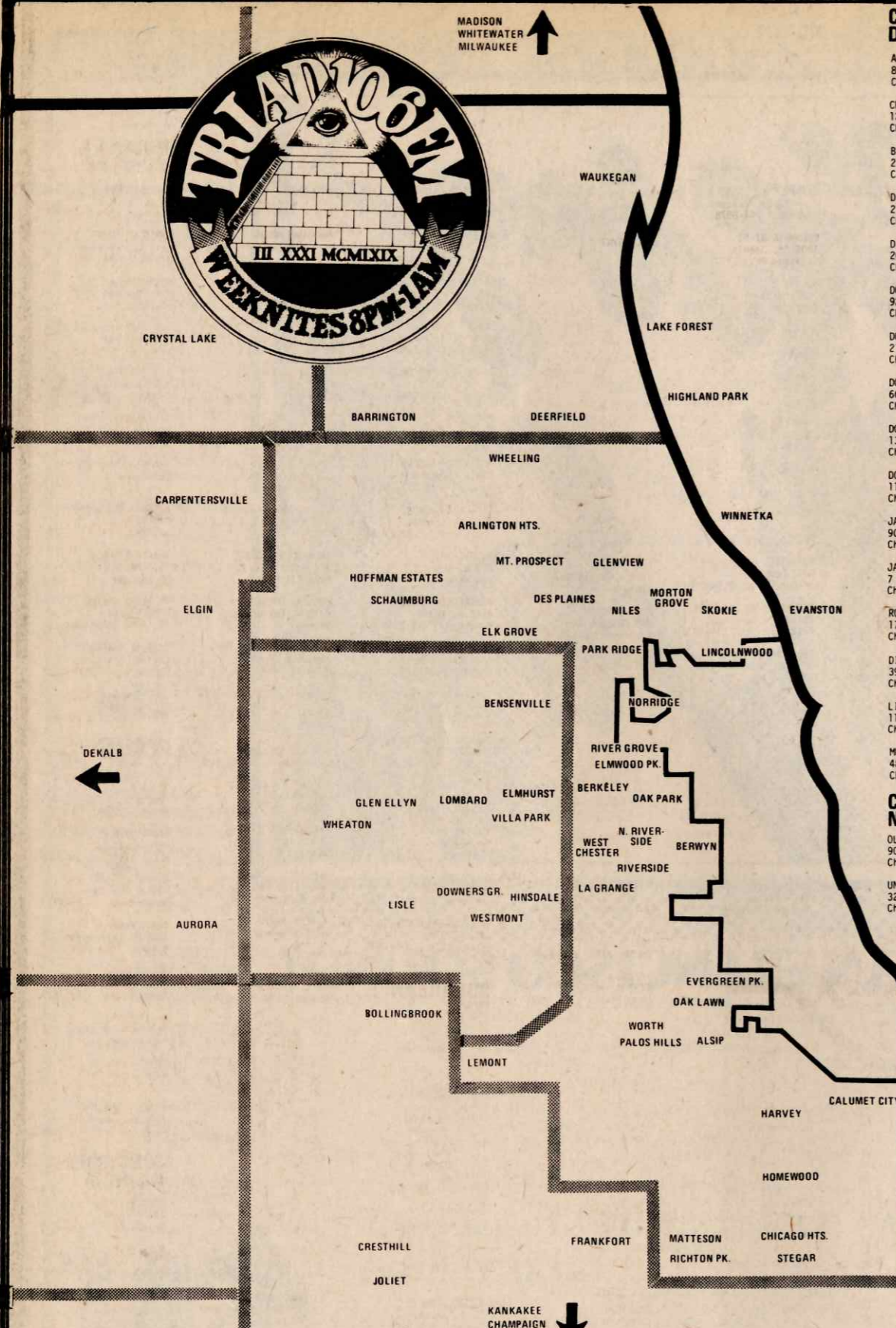
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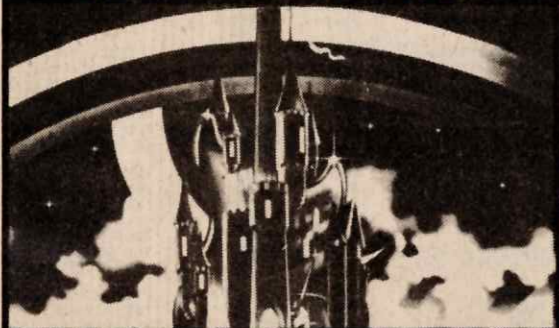
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